

Shaktism: Tantra and Mantra in Sarala Mahabharata

Dr. Satyabrata Das

Dr. U. N. Sahoo

The tradition of *tantra* in India is very ancient. Historians fail to determine exactly when it began. However, the majority of Scholars and Researchers agree that *tantrism* flourished at some point of time between 5th and 6th century¹. We get ample references to *tantrism* in the ancient Vedic literature. In course of time we find evidence of the application of *tantra* in Hinduism, Buddhism and Jainism. The latter Buddhism is popularly known as *Tantric Buddhism*². It flourished between 8th and 12th century A.D.³ Historians argue out that owing to the favourable attitude and circumstances of

Buddhism, *Tantrism* could flourish luxuriously. *Tantrism* became almost an inseparable part of Buddhism right from the time of Nagarjuna, one of the celebrated Buddhist monks⁴. In the mainstream of Indian religious practice we notice two courses; one *Vaidic*, the other *Tantric*. As the trend of history shows, *tantrism* gained its popularity all across the Indian sub-continent during the medieval period and was practised widely by the religious preachers of almost all faiths and creed.

Tantra or *tantrism*, as we commonly perceive, refers to the Holy Scriptures relating to Shaktism. This however is a narrow perception. In fact *tantra*, as a concept and branch of knowledge, is quite broad and versatile. In its broader perspective *tantrism* refers to the branch of knowledge that protects and liberates its practitioners. As a Western scholar Sir John Woodroff looks at it, *tantra* is the holy Bible of the Hindus that they practise for the liberation of their souls⁵. Thus *tantrism* is not at all theoretical. Rather, it is a lively, vibrant branch of knowledge that is practised and applied directly in life. In this we find a very sophisticated and exhaustive analysis of human body system and the

practical ways to realize spiritual excellence. *Tantrism*, in other words, is the most direct, the surest and the safest path to gain knowledge and achieve realization.

The other name of *tantra* is *Agama*. The branch of knowledge that is capable of giving both enjoyment and detachment is *Agama*. *Tantrism*, however, is divided into three major streams—*Agama*, *Nigama* and *Yamala*. The one that comes directly from the lips of Lord *Shiva* is called *Agama*; the one that comes from *Shakti* is called *Nigama*; the third one that comes neither from Lord *Shiva* nor *Shakti* is called *Yamala*. Though *Yamala* comes neither from Lord *Shiva* nor *Shakti*, still it has its intimate links with both. As a matter of fact, there is not much of difference between *Agama* and *Nigama*. *Agama* is further divided into two sub-branches—*Sadagama* and *Asadagama*.

The *Sadagama* creed prescribes in all details the *rituals* and the *code of conduct* for the follower or practitioner. Whereas, *Asadagama* is relatively more flexible and accommodative. However, *tantra* is a much broader field of knowledge that includes *medicine*, *philosophy*,

chemistry, astrology, mantra, yantra and yoga.

It is fascinating to note that both *tantrism* and the *Vedas* are very intimately related. Often their relationship is compared with *Jeevatma* and *Paramatma*.

The tradition of *tantrism* in Orissa is very ancient. Since as early as the third and the second century B.C. *tantrism* has been there in the ancient *Kalinga*, the modern Orissa. Different kings and rulers patronized *tantrism* and helped promote this sect. Especially during the tenure of the Bhaumakara dynasty it got a lot of attention and patronage and reached the pinnacle of its glory. Evidences are galore that in the ancient *Kalinga* there were a great many *tantra* Sadhakas who could do spectacular things that amazed the kings and rulers. And in turn they gained the royal confidence and support. That took them a long way in consolidating their position and popularity.

Since the historic invasion of emperor Ashoka, ancient *Kalinga* has been the nourishing ground of Buddhism. The two sects of Buddhism (*Sahaja Yana* and *Vajra Yana*), those were heavily influenced by *tantrism*,

flourished in ancient *Kalinga*. In course of time *Saivism*, *Vaishnavism* and *Shaktism* all fused themselves with the Buddhist *Sahaja Yana* and *Vajra Yana* and created a wonderful integration. We may recall how the celebrated Buddhist monk Nagarjuna had mastered the *Mayura Vidya* and popularized his own creed “*Sunya Vada*” during 6th century A.D. In the 7th Century three great Buddhist scholars (*Manjushree*, *Budhisree* and *Chandragami*) popularized the Buddhist *Nagantaka philosophy*. This *Mayura Vidya* was basically Tantric in its approach. Both the *Nagantaka* and the *Yogantaka* philosophy ended up in the Tantric activities like *tarana* and *marana*.

Sarala Mahabharata is indeed a treasure-trove of *tantra*. There are extensive discussions on the various aspects of *tantrism* in this great epic. For example, *Shatkarma* (a tantric method capable of achieving impossible things like gratifying the sensual desires, getting rid of the incurable diseases and protecting oneself against natural disasters etc) has been mentioned widely in Sarala Mahabharata. We may recall how *Agnidev* (the *God of Fire*) was pleased with Arjuna after the great

Khandava fire (in which the *Khandava forest* was completely destroyed) and taught the latter a number of *tantric* techniques such as *Stambhana*, *Mohana*, *Basikarana*, *Uchattana* etc. Similarly, Sarala mentions how Mayavati, had mastered most of these Tantric techniques such as *Stambhana*, *Mohana*, *Basikaran*, *Uchattana* and *Gutika* etc. Mayavati (the mother of the Pradyumna), the wife of Kamadeva, as Sarala mentions, offers princess Subhadra such *Tantric* techniques like *mantra Anjana* and *Gutika* that helps her win over Arjuna. In this context Sarala gives extensive references to *mantra*, *tantra* and *yantra*. At that point of time it was a usual practice to resort to those techniques to win over a man or woman.

Sarala further mentions how *Kamaksya Devi* knew all those *tantric* techniques like *Stambhana* and *Mohana* etc. She could serve lakhs and lakhs of people by cooking only a pot-full of rice. She was in fact the divine power who blessed all the *tantric* practitioners. In a similar account Sarala mentions how *Krupi*, the wife of *Dronacharya*, could feed thousands of soldiers of the king of *Drupada*. She too knew the *Tantric* method. Sahadeva, one

of the Pandava brothers, was a veteran in the art of *Stambhana*, *Mohana* and *Anjana*. *Sarala* mentions how Lord Shiva Himself was seduced by a demoness (*Hiranyaksi*). He forgot his wife *Parvati* (temporarily though) and enjoyed the demoness *Hiranyaksi*.

Sarala Dasa also mentions about various *mantras* those are effective in realizing various worldly ambitions and desires. For example, *Gorekhanath* had offered *stambhana mantra* to *Nakula*. Lord Shiva had also blessed *Nakula* with the *mantra* to restrain himself from sleep and sex. *Sri Krsna*, as *Sarala* mentions, had given the *Ulluka mantra* to the *Pandavas* that could make them invisible. It was a very effective strategy to evade enemies. In another episode we get the account of *Sri Krsna* who sustained injury on his forehead as he was trying to sneak into *Sri Radha's* chamber. He bled profusely. *Sri Brahma* touched the wound reciting the *Kataksya Mantra* and *Sri Krsna* got instant relief. *Brahma* gave *Sri Krsna* a balm that was charged with *mantra*. When the latter applied that balm in his eyes He could even see clearly in the dark. Further, *Brahma* gave

Sri Krsna some dust charged with *mantra* that made all the cow-herd boys fall into deep sleep instantly. All those *mantras* could make impossible possible. They could give super-natural powers to the mortals and cure incurable diseases.

Similarly, *Arjun* was an expert in *Garedi* mantra. As *Sarala Dasa* mentions prince *Uttara Kumar* was bitten by a poisonous *Cobra* while getting the arms out of the tree trunk. *Arjun* instantly cured him by reciting the *Garedi* mantra. *Sarala* mentions how *Aswatthama* was shooting powerful arrows charged with some intricate *Mantras*. In another situation *Sarala* mentions how *Agnidev* (God of Fire) was pleased with *Arjun* after the latter set the *Khandava Forest* on fire and offered him a *Mantra* that could multiply the arrows that *Arjun* shot at his enemies. In yet another context *Sarala* mentions how *Mayavati* gave some *Mantras* (like *anjana* and *gutika*) to *Subhadra* that helped her quench the sex passion of *Arjun*. Here *Sarala* has mentioned about the *mantra* that could open any locked-room. It is called *Ulluka*.

Similarly, when *Bhima* advanced to fight with king

Kamapala (of *Kaunri*) the latter refrained himself from it at the instruction of Goddess *Kamakshi*. At another point it is mentioned that *Bhairavi* of *Kamrup* had offered a *mantra* (Called *Kamyak*) to *Bhima* to win the war and to keep the army well-fed only with a handful of rice. Goddess *Kamakshi* was pleased with *Bhima* and taught him some *mantra* like *Stambhana* and *Ulluka* to help and facilitate the *Raja Suya Yanja* organized by *Sri Ram* at the end of the *Mahabharata* war.

In yet another episode *Sarala* talks about princess *Bhanumati's* knowledge of the science of *tantra* that could take care of the hospitality of all the aspiring princes in the *Swayamvara* ceremony. It was *Bhanumati* herself who oversaw the whole affair by her *Tantric* power and everything ended in a grand manner.

Similarly, in the context of the abduction of *Kamadhenu* by the *Astavasus* *Sarala* talks of the *Go Harana* (abduction of cows) *mantra*. In another episode *Sarala* mentions how lord *Shiva* brought king *Drupada* back to senses (as he lays unconscious after doing penance for eighteen years) by applying *tarana mantra*. In yet another instance

we see how Arjun could bring back to life the dead *Kaurava* soldiers with the *Jeevani mantra*.

Different Goddesses associated with Tantra :

In the Puranic age Hinduism was divided into five mainstreams. They were *Shaivya*, *Vaishnava*, *Saura*, *Shakta* and *Ganapatya*. Orissa was especially dominated by the *Shakta cult*. As we notice in the Mahabharata Sarala makes elaborate mention of and attaches great importance to the *tantric power* and shows great reverence to the Goddesses associated with it. It sends a message loud and clear that during 15th century the *Shakta cult* had a very strong following in Orissa. The presiding deity of Kamrup or Kamaksya is Goddess Kamaksya who is the source of all *tantric power*. Interestingly, Goddess Kamaksya was very popular in Orissa during 15th century. Sarala, in the Mahabharata, holds Goddess Kamaksya in the highest esteem. The poet gives an elaborate account of this Goddess; how she takes on different forms at different hour of the day and night. In the morning she appears *youthful*, at noon she is *old*, in the evening she is *passionate*, and

at midnight she is *Mohini* (enchantress) and *Chamunda*. She is above time and she possesses such mysterious powers as *Stambhana*, *Mohana*, *Basikarana* and *Marana* etc. The poet calls Goddess Kamaksya by different names such as *Katyayini*, *Aparna*, *Anadi*, *Anakara*, *Priya*, *Niranjani*, *Mahamaya* and *Maheswari*. Goddess Kamaksya is as effective and helpful in overcoming passions like sex and sleep as she is in fulfilling higher wishes and ambitions.

Poet Sarala Dasa visualizes and portrays his supreme deity, mother Sarala, as parama Vaishnavi, Vidyadatri, Palanakartri, Parama Maheswari and Parvati. Just as the ten incarnations of Lord Vishnu poet Sarala Das imagines ten incarnations of mother Sarala. They are, *Ketuka*, *Parvati*, *Uma*, *Himavanta Duhita*, *Krupajala Nandini*, *Narmada Saraswati*, *Pushkara Kanya*, *Sarala Sarva Mangala*, *Hingula* and *Shiddha Sarala* (the daughter of *Kirata*). As the tantric literature has it, Goddess Parvati (during the *Yajna* of *Daksya*) created ten deadly forms out of Herself and obstructed lord *Shiva* from all sides. Those deadly forms

were *Kali*, *Tara*, *Chhinnamasta*, *Bhubaneswari*, *Bagala*, *Dhumavati*, *Tripura Sundari*, *Matangi*, *Shodashi* and *Bhairavi*⁶. Sarala's unique conception of the ten incarnations of the Goddess is based on it.

Moreover, we get an account of the specific *deities* who offer specific protection⁷ in the Mahabharata. As Sarala puts it, *Narayani* in the war field, *Maheswari* in water, *Durga* in the forest, *Rudrayani* for fever, *Brahmayeni* for cough, *Varahi* for gastro, *Kamakshi* for sex, *Pingalakshi* for illness, *Ugratara* for dyspepsia, *Bhairavai* during child-birth (labour-pain), *Tripura* for body-ache, *Kalika* for accident, *Mangala* for safe journey, *Hingula* for cooking, *Mahakhali Devi* for eating delicious food, *Varunai* for agriculture, *Hiranyai* for hunting-expedition, *Jagulai* for sound-sleep, *Arunangi* for good education, *Vikhanda* for night-mare, *Bhadrakali* to appease the *Grahas* (Planets) and *Sarva Mangala* for all purposes. Further, as Sarala Dasa has portrayed the seven mothers (*Sapta Matraka*); they are *Maheswari*, *Varahi*, *Indrani*, *Chamunda*, *Vaishnavi*, *Bhairavi* and *Kaumari*.

As the historical records show the sixty-four *Yoginis (Chaushathi Yoginis)* were being worshipped in Orissa during 10th and 11th century A.D.⁸ That strengthens the fact that *Shakta cult* was very popular and powerful during this phase of Orissa history. Sarala confirms this belief by elaborately describing the details of the *Chaushathi Yoginis* in the Mahabharata. He gives an exhaustive account of those Goddesses who were mostly war-mongers and had the ghosts, spirits and vampires under their command. Sarala Dasa, himself being a *tantric yogi*, had a first-hand realization of the beneficial aspects of *tantra* and thus gives a convincing and exhaustive account of the various aspects of this science in the Mahabharata. He highlights the knowledge and insight one gets about the intricacies of human anatomy and body system from the *tantric studies*. He shows how this helps bringing about a balance between *body and*

mind which ultimately facilitates realizing the *God-head*. In Sarala's account there is, however, no reference to base sensual gratifications through *tantra*. His version of the then prevailing *tantric tradition* is essentially aesthetic and elevated. All along the Mahabharata we come across nothing repulsive or obnoxious about *tantra* as we notice elsewhere. However, Sarala elevates the position of the Goddesses. We may refer to the episode that depicts how mother *Parvati* could subdue the two demons which Lord Shiva Himself failed to do. Further, in Sarala's account *Draupadi* has consistently received the highest status. The critics are unanimous on the point that *Draupadi* was the best creation (of all the characters) of the poet. She received the best of his imaginative power and creative energy.

In the light of the above reasoning and facts we may conclude that *tantric Buddhism* has been there in Orissa since

ancient times⁹. And Sarala Dasa has taken the very essence and the best of *tantrism* to enrich the epic. His *magnum opus*, the Mahabharata in Oriya, is indeed a compendium of that.

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Dr. Satyabrata Das is the Head, Dept. of English in Ekamra College, Bhubaneswar.

Dr. U. N. Sahoo is the Professor, P.G. Dept. of Oriya, Utkal University, Vani Vihar, Bhubaneswar.

Place of Sabari as the Symbol of Para Bhakti in the Ramayan

Durga Madhab Dash

The Lord created the universe. He also created the scriptural laws for sustenance and maintenance of the universe. These laws actually constitute the doctrine of Dharma. The laws of Dharma are actually meant for the guidance of human beings. They are to follow these laws, for on them, largely depends the preservation and maintenance of the universe. As per the cosmic laws, it is man that has the best and the highest place in the ladder of evolution. He is said to be the spectacular divine creation of the Lord. Among all the creations of the Lord, it is man alone, who is blessed with two invaluable divine qualities namely intellect

(Buddhi) and the force of creative urge (Purusartha). The intellect of man is the determiner of what is good and what is bad in the human dispensation in life. The force of creative urge is something of a superb divine quality that urges human beings to do Karma for societal proliferation.

But the peculiar phenomenon of the cosmic creation is that the Lord who creates the world is actually static, un-moving and immobile in nature. He becomes mobile only when He comes in contact with Maya. What is 'Maya' then? Is 'Maya' actually greater than or superior to the Almighty Divine. The answer, as ordained in the scriptures, is that the Divine Almighty whom we call Lord or God is the only the Supreme Divine Cosmic Force that is omnipresent and omniscient. So Maya that way is not superior to God. Maya is creation of God. God alone is the Supreme Divine Force. He is the Supreme Divine Power of the universe. Maya according to Sakti Tawta, is the primary dominant force which engulfs the entire universe. It is the divine energy which makes the Divine mobile and moving for the cosmic creation. So when the Almighty Divine is in contact with Maya, their cosmic communion

becomes active and it is then that the Supreme Divine Force becomes active and mobile and creates the Universe. Maya being the poignant stirring Divine Force is divided as Vidya Maya and Avidya Maya. Vidya Maya propels all the best action. Avidya Maya is the evil inspirational force that creates all the worst in the cosmic creation.

Para Bhakti is the creation of Vidya Maya. Aparah Bhakti is the creation of Avidya Maya. Sometimes Para Bhakti and Aparah Bhakti are mixed up to hobnob good with bad for which reason some human beings are inspired to achieve mundane things through even religious practices in our day-to-day life. This is known as human action created out of Aparah Bhakti.

In Bhakti Tatwa, Para Bhakti is the impeccable spiritual force of Vidya Maya in the cosmic creation. Through Para-Bhakti, one can safely attain God realization in life. Para Bhakti is the ultimate goal of spiritual aspirants. The path of Para Bhakti is not fraught with any sort of danger. It is also not infested with any sort of complex barriers. It includes the elements of total surrender to the Almighty Lord. In Para Bhakti, the devotee marches on his path in a selfless way for

spiritual achievements in life. Here he is not concerned about fruits of action. In the Ramayan, the Sabari character is the illustrious example of Para Bhakti i.e impeccable devotion to the Lord. Tulsi Dash Maharaj and Ekanath Maharaj have illustrated her glorious example in a delightfully graceful way.

Sabari was a tribal woman. She was a unique devotee of Sri Ram. She always loved Sri Ram with utmost devotion. It is said that at the tender age of ten, she was worshipping Sri Ram with inimitable regularity and sincerity. She soon joined the Ashram of Rishi Matang and served him devotedly after taking initiation in his Ashram. She used to keep the Ashram clean while performing Jap. She always said the holy name of Sri Ram in body, mind and soul. She sang many holy songs in the glory of the Lord.

Ekanatha Maharaj has very beautifully described the spiritual glory of Sabari in his Bhabartha Ramayan in a picturesque way. His presentation of this holy character is by far considered most lively from the point of view of Para Bhakti as the safest path to God-realization in life. Ekanath Maharaj, it is

said, was very frequently going in to “Sahaja Samadhi” while writing the episode on Sabari in his Bhabartha Ramayan.

In her past life, as described by Ekanathji, Sabari was a Maharani, the chief queen of a very powerful king. She was a pious lady. Although a queen, she was not well disposed to the life-style of an empress confined to the golden walls of her palace. She deplored her lavish style of living. She abjured her material surroundings. She was fond of Satsangs and longed for the company of Sadhus. But the king was averse to such a spiritual surrounding in the Royal Palace. So Sabari was never happy with her lifestyle in her royal home. The restrictions of the palace were unbearable to her. Nobody could realize this vacuum in the heart of the queen. Even the king could not know the feelings of her mind.

One day it so happened that the king, at the instance of the Maharani, made a programme to attend a spiritual congregation at Kashi. Both of them attended the congregation in great splendour along with the courtiers of the Royal Palace. Reaching Kashi, Sabari had the opportunity to have the

acquaintance of saints and hermits. She attended Satsangs and listened to spiritual discourses. One day while Sabari was taking her morning ablution in the confluence of three sacred rivers-the Ganga, Jamuna and Saraswati- she slipped in to the deepest part of the confluence and breathed her last.

There is a saying in the scriptures that whosoever attains death at the confluence of the three sacred rivers shall either have Mokshya in life or, in the alternative, attain another birth according to his or her last wish at the time of death. Sabari had the desire to attain Mokshya only after seeing her beloved Lord. Naturally therefore she had another human birth and this time again as the daughter of the king of Bhillas in the southern part of Bharat Desh. As the only daughter the Bhilla King, Sabari had a very pleasant time at home and in her surrounding. Since she was the daughter of the forest, she moved around freely and independently in her forest-surrounding shorn of any restriction. Over the period of time, as Sabari grew up in age, her father settled her marriage with a young Bhilla youth who too had a superior birth among Bhillas in their community.

The Bhilla king had fixed a date for the marriage of her daughter but Sabari was not aware of those arrangements. One day, she, to her surprise, found a large collection of goats numbering 300, all tethered to the nearby trees in front of her house. Casually Sabari asked her father as to why the goats had been brought there and tied to the trunks of the trees. Her father said that the goats had been brought there for the purpose of a community feast in connection with her marriage which was scheduled to be held shortly. Sabari was greatly stupefied. She never expected a big sacrifice of 300 goats on the occasion of her marriage. This brought about a change in her mind. Her heart writhed in agony because of the ghastly sight. Most disgustingly, she left the house and entered the deep forest in search of an Ashram where she could live for the rest part of her life. Ultimately she came to Matanga Rishi's Ashram. But she had a reservation in her mind. She knew well that, by birth, she was a tribal woman, lowly placed in the society. She was also dull headed due to lack of proper education in scriptures. Not only this. She was always haunted by the fear that she might not be accepted in any Ashram for which reason

she rendered services to all the saints in the forest area without their knowledge and the knowledge of the Ashramites. That was the humility of Sabari in her pious disposition. Humility in behavioural dispensation is the hallmark of Para-Bhakti as laid down in scriptures. In night hours, when the Ashramites were fast asleep, Sabari would get up and sweep the path-ways of the forest leading to Pampa Lake lest the Rishis while walking down to the lake for their morning ablution might be hurt by sharp thorns. She also collected flowers and fruits and kept portions of them in all the hermitages according to requirement. She chanted Ram's name while rendering services in that way. That was how she spent her time every day in the forest.

‘One day she was found by Matanga Rishi while she was sweeping his Ashram-yard. He came to know all details about her life and the purpose of her visit to the forest. Graciously pleased, he gave her shelter in the Ashram and also initiated her in the name of her Lord. Sabari was a full-fledged Yogin now. But Matanga Rishi was abhorred by the other Rishis for providing shelter to an untouchable tribal woman. Matanga was

excommunicated by them for this purpose. Matanga Rishi didn't have any reaction in the matter. Rather, he prayed to the Almighty Lord for condoning their sin. One day, Matanga Rishi had the feeling that his last days had arrived and he was shortly going to depart from the world. So he called Sabari to her side and revealed her the information about himself. He permitted her to remain in Ashram till the last days of her life. He further said that in her present life, she would attain Mahaprayan but after having the Darshan of Sri Ram. Matanga Rishi thus passed away one day, Sabari continued to live in the Ashram and performed her services as before. Every-day that came, she waited for Sri Ram's arrival at the Ashram. After evening when she would be sure that Sri Ram would no longer come, she would distribute the fruits of the day among the children and the cows of the forest considering them as the creatures of her Lord. In this way, she waited and waited for a pretty long period for the darshan of Sri Ram and his brother. One day the Lord and his brother arrived at the Ashram. Matanga Rishi was no longer there. Sabari was alone to receive the Lord. Other Ashramites, although

present, simply behaved as if they were mere onlookers. Sabari was then 90 years old.

In Para-Bhakti Yoga, there is a scriptural belief that if a devotee does meditation for long 12 years, he/she shall have perfection in the initiated incantation. Sabari had done that austerity in her life. Ekanath has nicely illustrated in his Bhabartha Ramayan that all through her life, Sabari had done immaculate Sadhana and attained perfection in her spiritual austerity. He has said in this regard that to a common man, tears in eyes, pose barriers to actual sight. Tears actually blur the vision. But in the case of Sabari, when she had the Darshan of the Lord, she was found unsteady in her composure. Tears welled up in her eyes which blurred her vision. But she perceived well within her inner self the divine presence of the Lord in all his spiritual gaiety and divine effulgence. This is the benchmark of Para Bhakti in actual Sadhana. Gradually, after regaining her composure, she fell prostrate before the lotus feet of the Lord and embraced his legs. She was so overwhelmed with love that no words came to her lips. At last with water, she laved their feet and then conducted them to a seat of honour in the hermitage

joining her palms with utmost humility. She most humbly submitted, “Prabhu, how can I extol thy divine self. I am the lowest in descent. I am the dullest wit of a woman by birth. I know not how to eulogize the grace of thy esteemed self, poor as I am in my stock of words.” The Lord of Raghus answered, “Listen, O good lady, you are extraordinarily divine. I recognize no other kinship except devotion. You are unparalleled in this divine achievement. A man lacking in devotion is of no more worth than a cloud without water. Now I tell you the nine forms of Devotion (Para Bhakti). Cherish them in your mind”. The Lord thus explained the nine forms of Para-Bhakti as follows :-

The first in order according to Sri Ram is fellowship with saints. In Sanskrit, this is known as “Satsanga”. There is a saying among the common people that as one befriends, so one becomes in life. Jiva is very simple at the time of his birth. The concept of sin does not touch his self at the nascent stage of life. He becomes complicated as he grows in the society in the company of others. This is not ‘Satsang’. ‘Satsang’ is immaculate fellowship with good people having faith in the Lord.

The second is marked by one’s fondness for the stories of the Lord. The devotee finds in these stories, a unique moral strength. By hearing spiritual stories, one develops within oneself an inclination towards leading a spiritual way of life. Spiritual strength generates actual physical strength of man.

Humble service at the lotus feet of the Lord is the third form of devotion. Mind is always fleeting in nature. Its stirring mobility is attuned to a very unusual standard of speed. The mind should therefore be brought under proper control. We should tether it to the feet of the Lord. Then only humble service is possible in the life of a devotee.

The fourth form of Devotion consists in singing Lord’s praises and the fifth in saying His name with unswerving faith.

The sixth form consists in worshipping the Lord in a picture or an idol form. It is said in this connection that the idol form of the Lord is better than this picture form. In the idol form we follow various practices like conducting ablution, offering of clothing to the Lord in proper attire, offering of ‘Prasad’ and so on.

The seventh and the eight forms consist in loving all creatures of the universe as the creatures of the Lord, shorn of any distinction. Not only this. A devotee, for that purpose, should remain happy with whatever he gets and should not find fault with any body or any things around.

The ninth form demands that one should be guileless and straight in one's dealings with others. The devotee should have implicit faith in the Lord without either exultation or depression. Whoever possesses any one of these nine forms of devotion is most dear to the Lord. The Lord said to Sabari, that she was blessed with all those qualities and she had excelled all other 'Yogis' in those ways.

The 'Nirguna' now converted to 'Saguna', felt very hungry. He asked Sabari for food. Sabari offered the ripe fruits she had collected for Him as usual the night before. The

Lord was playing the cosmic game in the form of a human being with his brother before Sabari. He asked Sabari very casually, "Do you have any wish for fulfillment." Here again while replying to the Lord, Sabari displayed her broad mind with all magnanimity at heart. She said, 'Prabhu', the water of Pampa Lake has become polluted. Its water has turned red. My Lord may kindly be gracious enough to make the water of the lake pure, transparent and clean as before so that the sages will be able to take their ablution". There is a beautiful story in this regard.

One day very early in the morning, Sabari was sweeping the pathway leading to Pampa Lake as usual. Some sages were walking along that pathway to go to the lake for morning ablution. By mistake, one sage came upon the broom of Sabari and in anger, the sage kicked Sabari on her legs. It

was actually not the fault of Sabari. Nature however rebuffed the morbidity of the sage in the appropriate coin the water of Pampa became red like blood. The lake was no longer suitable for taking ablution. The sages suffered a lot on account of the aforesaid situation. The Lord showing his gratefulness said to Sabari, "Sabari, you should take your bath first in Pampa Lake. The lake can then revert to its previous condition." Sabari obeyed the words of the Lord and, behold ! Pampa relapsed to its original condition.

This is Para Bhakti as explained by Eknath Maharaj in the Sabari episode of the Ramayan. In Kali Yug, it is Para-Bhakti that can safely lead one to 'Mokshya' in life.

Durgamadhab Dash lives at House No-138, Ananta Vihar, Phase II, Pokhariput, Bhubaneswar.

Janmati, The Tantrik Deity of Kandhamal

Kshetrabasi Manseth

The people of Dom community in the District of Kandhamal are well known for their Tantrik rituals of mystic nature. They also attain a distinct position in the society for fostering a rich oral tradition. The dialect they use at present coincides with the proto-Oriya language i.e. Apabhramsa. The first treatise of this language was discovered in the 'Charya Geetika' of eighty four Siddhacharyas of Sahajayana Buddhism. Among the thousands of valuable idiom, phrases and proverbs one proverb throws ample light on the history and socio-religious milieu of the then society, which reads as follows :-

Dasmati Lishan, Janmati Debta
Pangdia je Kand, Bibhar je Dom
Nag bansar mati,
Gang bansar Raja

The transversion of the said saying may be as elucidated below :-

"The name of the Drum was Dasmati and the Tantrik deity dwelling in it was Janmti (otherwise known as Jalmati). The drum was being worshipped by a Dom man of Gumma (Now under Tumudibandh Block) who according to the lineage group belonged to 'Bibhar' dynasty. At that time only two Kondh families of Kakamajhi and his brother lived at Gumma (ancient name 'Paergabda – Atadgabda'). They were known as 'Pangdia Kondh' in view of their excellency in black arts. Being the primitive tribe of 'Nag' lineage group they were treated as the sons of the soil. A miraculous incident of the Tantrik Goddess Janmati took place during the reign of Ganga dynasty in the then Odisha.

According to the history of Odisha the ruling period of glorious Ganga dynasty extends from 12th Century AD to 14th Century AD. The episode of deity Janmati originates at Gumma (Kandhamal) and ends at Madanpur-Rampur of Kalahandi District. As a matter of fact the author considered it imperative to contact and consult the surviving authentic

persons from among both of the ends. All of them describe the legendary story in almost all similar manner quoting identical names of the places and persons. Of course in respect of some minor characters a negligible dissension was discerned.

As discussed above the miraculous incidents of Goddess Janmati took place around eight hundred years ago. As the story goes, there lived a Dom man in the village named Gumma. He belonged to the 'Bibhar' dynasty of Dom Community who were famous for practicing Tantrik cult. By profession he was a 'Bajnia' i.e. drummer. His name is no more kept in memory by anybody at Gumma. But it could be ascertained that he was the heir apparent of the "Gaddu and "Banda 'Mahurias' (Sahanai blowers) having legendary fame. He was using a big 'Lishan' (Drum) as his individual musical instrument. The name of the drum was 'Dasmati'. Generally the drummers/blowers among the Doms have the advantage to invoke, make dance and appease the deities. Being much pleased with the thundering 'Par' (suitable rhythms) emitting from the Dasmati Lishan, Janmati Devi settled down therein. Goddess Janmati was a

vibrant and ferocious Tantrik deity. In case of slight negligence or deviation in her rites she displayed devastating acts by killing all members of the errant worshipper's dynasty. As the drummer was aware of the fact he worshipped her with utmost care and devotion. But as ill luck would have it the man became poor and poorer day by day. While trying to make his both ends meet he could not arrange goats, hens etc. for sacrificing before Janmati. When Janmati Devi did not get her bloody offerings she raged to fury. Thereafter she started displaying her anger. Once she ate up the father of the drummer enroute deep in the jungle in disguise of a tiger. The poor old man was returning home after paying a visit to his Kondh friend on the occasion of 'Puni Kalu' (New Alcohol Festival). Thereafter within a short span of period his son, daughter and even wife died one after another. The drummer man attributed all these mishaps to the displeasure of Janmati Devi. When he lost all his family members he became fed up of his life. So he decided not to keep the Dasmati Lishan or Janmati Debta within his cottage premises and to get rid of her.

At that time there existed two gigantic water reservoirs towards the North of his residence called 'Indarmunda' and 'Dumermunda'. Indarmunda contained so much water that its depth was said to be unfathomable. There also lived fishes of unimaginably larger sizes. Once the local folks could not take out a big fish trapped in the net. They sought for the assistance of the King's elephant in their effort. A big tug of war took place in between the fish in the water (caught in net) and the elephant on the bank of the reservoir. Though the elephant succeeded ultimately, the fish was so big that initially it pooled the elephant into the deep water.

The drummer man made up his mind to commit suicide in the reservoir of Indarmunda alongwith the 'Dasmati Lishan'. He tied the 'Dasmati Lishan' hanging around his waist and dived into the reservoir. But to his utter surprise, the deity threw him out of the water all the times with a greater force. From this incident the man could realize that the Goddess desires not that he should die. When his efforts failed he surrendered himself before Devi Janmati. He adorned the Dasmati Lishan with blood red 'Sindur'

(Vermillion) & 'Kajwal' (a black material used for eye make up). All Tantrik deities are very much fond of these divinely cosmetics. Thereafter he placed three handful of 'Akhta' (unbroken sacred rice obtained from unboiled paddy) rice. According to some persons a brass lamp which consisted of seven weeks in seven steps was also lit and placed on the drum.

He also placed one egg on the rice kept on the Lishan as offerings to his family Goddess Janmati and let float the divinely drum in the river emanating from Indarmunda. At the time of seeing off it he prayed saying "O mother Goddess Janmati ! Please excuse me. I can no more serve or worship you. At present I am too poor to arrange even food and clothes for my living. I know you took the life of my father, wife and both of my kids. You did not keep any heir in my dynasty even for your worshipping in the future generations. I do not understand as to why you spared me unnecessarily ! Now you please go away wherever you wish.

Dasmati Lishan (Drum) being the abode of Tantrik deity Janmati possessed miraculous powers. It floated

downwards in the river named Kanu. River Utei is otherwise called as 'Kanu-Nand' by the local people of Gumma and Belghar region. The origin point of river Utei is Gumma. The initial stream wooses from the forest called Gunjianu - Maa-anu. Basically the same water flowing through village Kranja and Sarenwali-Jogerwali mixed with the river of Indarmunda and Dumermunda along with some trifling sources feed river Utei at the beginning stage. This river has travelled a long route amidst the forest ranges of Belghar, Lankagarh, Barbanda, Sindibanda, Madanpur Rampur and ultimately converged with Telnadi at Belkhandi which is well known as an ancient Shaivite Shrine.

Goddess Janmati with the drum Dasmati continued her voyage all through the night. At the time of dawn she had already entered into the territory of the King of Madanpur Rampur (Kalahandi). Since the deity reached the desired spot of her destination the drum halted near a Dom hamlet named Burat. In Burat the people of Bibhar lineage group belonging to Dom Caste lived in large number. To this particular ethnic group the drummer man of Gumma belonged. Most possibly the deity chose to

accept offerings from these people. It is due to the Tantrik power of Janmati Devi a Chicken had taken birth from the egg and it had grown up to a cock overnight. The cock was then crowing 'Kakare-Kan, Kakare-kan.....' incessantly. The bathing ghat (river point) of village Burat area was so deep at that time that even elephants could sink. Dasmati Lishan (drum) did move no more in the river current from that spot. It simply started swimming in the deep water whirling and whirling around. Even after sunrise the cock was sitting on the drum as if fastened with rope. Both the banks of the river was covered by dense forest. The tranquility of the region due to silence was broken by the 'Kakare-kan, Kakare.....kan' sound of the cock. Dasmati Lishan gave a frightening look when the dazzling rays of the morning sun fell on its body painted with vermillion and collyrium. The people of nearby village Burat first had a glimpse of the drum floating in the river. For them that was certainly a very rare and surprising scene. They brought the fact to the notice of the King without causing any delay. The King of Madanpur-Rampur kingdom was "Uday Pratap Deo. According to the version of Sri Samarendra

Singh Deo a heir apparent of the royal family of Madanpur-Rampur one of his forefathers came from Chhotnagpur region of Madhya Pradesh during 1062 A.D. who first settled at Madanpur (Now Budhigarh). Rajraj Deva the then king of Kalinga (South) of Ganga dynasty invited them with a view to suppress the rebellions seen in his Kingdom.

As per information received from the villagers of Burat, King Uday Pratap Deo proceeded towards the river ghat (South-Eastern part) accompanied by three of his orderly Paiks named Sunu, Gunu and Jena. The King saw in fact a big drum floating on the surface of the deep water. A cock was also crowing in its own style sitting on it. The King was spell bounded to witness the uncommon scene. He found the descriptions of the informers to be true. The King and his followers attempted to take out the Dasmati Lishan from the water but failed to even touch it despite their all out efforts. From this the king could understand that there was some unseen divine force behind it. He got disappointed and sat down under the thick shadow of the tall 'Khin' trees packed on the river bank. All of a sudden he fell into deep sleep. He saw a dream. Through the

dream Devi Janmati gave her real identification to the King and said “O’ King ! you call the two boys who are watching the grazing goats on the river bank at a short distance. They are Dom by caste and ‘Bibhar’ by their lineage group. You order them to play on my favourite musical ‘Par’ (a particular musical rhythm and bits) and well-come me. I shall touch the shore at my own accord. You can not acquire me without their assistance. O’ King ! you should further keep in mind that I am the ‘Khatni–Rachni’ (family Goddess) of ‘Bibhar Doms’. As such I shall accept all sorts of offerings from their hands only and not from any body other else”.

The King woke up after a few moments. Immediately he called in the two goat-herd boys through his Paik followers. They are variously known as Chhinu-Chhuti, Kanu-Chhuta and Timagana–Enchagana. He narrated before them all about the dream he saw. Accordingly one of them blew ‘Mahuri’ (Sahanai) in his mouth and the other bit his chest in two hands. In this peculiar manner they played on the favourite ‘Par’ of Devi Janmati. It is to the astonishment of the King and his fellowmen Dasmati Lishan swam majestically in the water with a

slow pace and ultimately touched the river bank near which the goat-herd boys were playing on the fake music. With due honour to the deity the King took it out of the water. As a matter of initial offering the cock was caught and sacrificed before Janmati Devi. Thereafter all of them marched towards the King's palace. One of the goat-herd boys carried the wonderous drum on his shoulder. By that time a good number of subjects had already gathered to see the miracles of Tantrik Devi Janmati. A team of traditional drummers also reached there and made the journey a colourful and festive occasion. The King felt himself proud enough to get such a Goddess of enormous Tantrik powers. He marched as if he has been victorious in a war and conquered a fort. On the way a minor God called ‘Jena’ entered into the body of the King’s Paik follower Jena and manifested himself. He is also a very popular Tantrik deity of the locality. The King politely asked as to what he wanted. He said “Jenaku de”. This means give some offerings to Jena (God). But the King mistook it. He beheaded his follower Jena considering that Devi Janmati desired to take human blood. It is told that the King cut Jena’s head with the

help of a ‘Dab Khar’ (A long grass used generally for thatching roof). Subsequently the piece of grass was converted to a sword by Devi Janmati. The local people believe that it is the same divinely sword which has been preserved and worshipped as a symbol Janmati Devi in the temple of ‘Manisiri’ (Manikeswari) with a sense of much fear and devotion.

The spot where the humble Paik, Jena was sacrificed a ‘Gudi’ (small temple) of god Jena stands at present. In the days when Tantrik occult was popularly in practice a buffalo was to be sacrificed before god Jena every year. The small temple of Jena god is generally located near deep forest at the outskirt of the villages. It has been told that the blood of the sacrificed animal was used to be served in a piece of broken earthen pot for the tiger. Days were then when men as well as the wild animals were tied up in a single string of faith and truthfulness. There are also sayings that the tiger of the jungle used to come and eat up the blood offered in presence of the priest and his solitary associate drummer man, Dholia at the mid-night hours.

The King of Mandapur–Rampur took both

of the drum and the deity and placed them inside the palace complex. But Devi Janmati did not prefer to stay inside the royal palace surroundings. Several times the deity disappeared with the drum and that was located and recovered from the cottage of 'Tima Gana-Encha Gana' of Burat village. Hence the King placed the drum outside his palace which actually Devi Janmati wished.

In connection with the reason for placing 'Dasmati Lishan' some other people give a different view. According to them many members of the royal family faced unexpected death when the drum was kept inside the palace campus. The King got frightened to notice such un-precedented incident. He attributed all the mishaps to the wrath of the Tantrik deity Janmati and nothing else. He prayed Devi Janmati to excuse him for his faults committed due to ignorance. With a view to suit the sweet wheel of the Goddess a separate Gudi was built outside the palace fencing walls and herself alongwith the drum was accommodated inside it. Such ferocious episode of

Janmati Devi is still deeply prevalent in the minds of the local people as such no one ordinarily treads in and around the spot out of fear. Devi Janmati and drum Dasmati are worshipped only during certain occasions in a year. These are, Dashara festival, Chaitra festival, Nuakhai, Dukri Puja, Death anniversaries of all deceased members of the royal family, marriage ceremony in the Bibhar Dom (Gana) family of Burat, Tujung or Phapsi villages. At present a devotee named Sri Jogindra Bibhar of Burat acts as the Dom priest of Goddess Janmati.

During the last eight hundred years or more our society has undergone a lot of changes in respect of religious belief. The days of Tantrik cult are gone. Once upon a time Dasmati/Janmati though regional minor deities attained royal patronage of the kings ruling over Southern and Western regions of Odisha in different times. The royal family of Patnagarh (Bolangir) has been worshipping Devi Dasmati in a separate temple till to-day. But at M. Rampur the

pomp and grandeur in the rites of Janmati/Dasmati is seen no more. A Goddess of mystic Tantrik cult in the past having so glorious mythical background has been confined to a dilapidated Gudi roofed with local made earthen tiles. The story of 'Dasmati Lishan, Janmati Debta' is a historical event and has been turned to a myth with a blend of Mantra and Tantra. In other words the deity stands for the regional and communal harmony between the people of Kandhmal and Kalahandi which once constituted a single homogenous cultural zone from the time of famous Mahakoshal Kingdom.

Persons Contacted :

Denga Paraseth, Gumma.
Gangadhar Desinayak, Lankagarh.
Khusiram Bag, Balipada.
Dutia Bibhar, Burat.
Samarendra Deo, M. Rampur.

Kshetrabasi Manseth, Banashree
Sahitya O Sanskruti Parishad,
Tumudibandh, Kandhmal-762107.

Durga : The Mother of the Universe

Balabhadra Ghadai

Durga, the mother of the universe and primo dial cause of all creation is depicted in the Durga Saptasati as **Durgasi-Durgabhava-sagaranaurasanga** i.e she is Durga, the boat devoid of attachment that takes man across the difficult ocean of worldly existence. In the Mahabharata and Harivansa, she is described as the sister of Krishna and daughter yosada. She is called Mahisasuramardini, the killer of Mahisaura (Buffalo-demon). She is called Chandika as she beheaded the giants Chanda and Munda. In order to trace the genesis and history of the Shakti cult, we have to rely on the archaeological, literary and epigraphic sources. The terracotta figurines, seals, amulets and ring stones found at the Harappan sites are the



earliest representation of the Mother Goddess in our country. Besides it, the epics and Puranas throw much light on the Shakti cult. In the Vedas, we come across 'Devi Sukta' dedicated to the worship of Goddesses like Usha, Saraswati, Ratri, Surya, Indrani, Varunani, Rudra and Aditi. In the Rigveda we find the description of a mother Goddess named Aditi. In the Kathopaniashed, Aditi testifies all the Gods and Goddesses (2/5/7) She is all light, lustrous and invincible (Rig Veda, 1/36/3). In Yajurveda and Atharva Veda she has been invoked as the Goddess who gives protection and bliss.

In the Puranas, Durga, Puja has been described as the

Vana Durga, Mahishasur-mardini Durga, Jaya Durga, Sulini Durga, Bidhyavasini Durga, Maha Durga and Anala Durga. In her different images, the number of her hands varies. She is portrayed and shown as having two, four, eight, ten, twelve, sixteen and eighteen hands. The eyes are usually three. She is gorgeously dressed with red cloth and several ornaments. Among the objects held in hand, the more common ones are conch, discus, trident, bow, arrow, sword, dagger, shield, rosary, wine cup and bell. She is found to be standing on a lotus or on a buffalo's head or as riding lion. The worship of Sakti (Durga) was in vogue in all ages (Yugas). In Satya, as is revealed from Markandeya Purana Surtha, the king, got back his lost kingdom by worshipping Durga with the help of his spiritual preceptor Maharshee Medha. Sita Devi, In Tretaya Yuga had worshipped Goddess Viraja to get Rama Chandra as her spouse. It has been described in the Devki Bhagabata that lord Ram Chandra had worshipped Goddess Durga in autumn, on the advice of Devarshee Narada and due to grace of Goddess Durga he was able to conquer Lanka, killed the demon-king Ravana and

rescued his beloved wife Sita. In Dwapara Yuga, as revealed in the *srimad Bhagvat*, Gopis achieved Lord Krishna as their celestial lover due to worship of Katyayini devi. Rukmini too could marry Lord Krishna due to grace of Durga and Shishupala was defeated. In *kurukshetra*, before the battle of Mahabharata Arjuna prayed Goddess Durga being advised by Lord Krishna and got the blessings of victory from Goddess Durga. In Kaliyuga also some great sadhakas like Rama Krishna Paramahansa, Nigamanada have achieved the grace of Durga.

Durga puja is celebrated in autumn during the month of Ashwin. During the navaratra, the nine days from the first day after day after the new moon the goddess is worshipped in various forms. On the eve of the new moon offering is made to ancestors in gratitude of their contribution to posterity. In Durga puja on the sixth day, shasthi, the goddess is awakened and invoked for acceptance of offerings and prayers. On Saptami, puja is

held for nine plants called Navapattrika as manifestation of the goddess as nurturing nature. Special puja is held for nine plants called Navapattrika as manifestation of the goddess as Chandika vanquished Chanda & Munda. On Dasami, since the cosmic play of the goddess is over, She is immersed in water.

Orissa has long tradition of Shakti worship that dates back to the prechristian era. Kalika Purana, a treatise on saktism mentions Odra (Orissa) an important 'Sakti Pitha'. The earliest epigraphic evidence regarding sakti worship is found in the Kalahandi Copper Plate Grant of Tustikara Deva who perhaps flourished about the 5th or 6th Century A.D. and was a worshipper of Goddess Stambheswari was the family deity of the Sulkis and she was represented in the form of a pillar indicating Siva & Shakti. The same Goddess is also mentioned in the Copper Plate Grants of the Bhanjas and the Tungas who ruled over different parts of Orissa from the 8th to the 11th century A.D. There is

a pillar of Stambheswari at Sonepur and a Temple of the goddess at Aska in Ganjam. The practices of worshipping wooden pillars continue in many villages of the hill tribes of Orissa. Jajpur, situated on the bank of the river Vaitarani was an old and prominent seat of Shakti cult and Tantric cult and its history is traceable since the days of the Mahabharata when it was a sacred place of pilgrimage.

Durga puja being a chief festival of India is celebrated all over India with great pomp & fervour. The spiritual significance of Durga puja is contemplated by the devotees, but the goddess is worshipped by all through a magnificent socio-religious ceremony, offering opportunity as a part of the ritual for union with one another forgetting all distinctions as preparatory to union with the cosmic self.

Balabhadra Ghadai, Principal, M.K. College, Khiching, Mayurbhanj, Pin-757039

Bali Jatra of Sonepur

Dr. Chitrasen Pasayat

Sonepur is known for the Samadhi Pitha of Bhima Bhoi at Khaliapali village. It was great feeling when I was told it is the same location where Bhima Bhoi spent his last days. I will always cherish that experience. Bhima Bhoi was a much loved folk poet whose soulful verses are still sung by many including the gifted and popular Odia singers, who drew inspiration from Bhima Bhoi's poetry. His poems are to simply teach the love of God and the prophet without becoming enmeshed in theological debate. Such verses written in the local Odia language were a bridge to the masses who were not learned in Sanskrit, the language of the elite.

Like Varanasi and Bhubaneswar, Sonepur is known for its temples. It is also known for the river Mahanadi, its water and boat. It is recognized for fish, for Matha,

for Malli flower and handloom textile. Everybody has been shedding crocodile tears for the heritage locations in Odisha. Despite all the hype and hoopla by the Government over the development of heritage sites and tourism spots, most popular destinations of Odisha are gradually losing popularity. Temple town Sonepur is such a place. The declined trend is more likely associated with the intrinsic problems like poor infrastructure, marketing, bad condition of connecting roads and inability to gauge the need of tourists. An old man of Sonepur once told me something that disturbed me deeply, "Even the local people are not showing any concern to protect their heritage. Architectural treasures in Sonepur get vandalized. It is due to the greed of man, who without valuing his own rich heritage and without caring for future generations is busy in destroying his own heritage and tradition."

Sonepur is situated on the confluence of two rivers namely the Mahanadi and the Tel. It is the headquarter town of Sonepur district, created in 1993. It is situated about 279 kilometers away from the state capital Bhubaneswar via Nayagarh and about 310 kilometers via Redhakhol.

Sambalpur is about 80 kilometers, Bolangir is 50 kilometers and Boudh is 50 kilometers away from Sonepur. It is on the National Highway No 224. Remember the Sonepur palace. The ruins form the background for the traditional Bali Jatra. Here, history repeats itself every year with barua, with dhulia, with old audience, with new faces.

One may find persons who do not believe in supernatural power. But, one cannot ignore the fact that, a 'belief system' on power superior to human being has always played a vital role in society's survival and growth since time immemorial. One finds some visual ritual performances in Sonepur through which the idea or message of this power superior to human being is spread to others. During my research work an old lady said, "I wish for my children to visit Sonepur on this occasion and be a part of this tradition. The idea behind my desire is very simple. It is as simple as to bring back my children to the path of spirituality and repose their faith in religious beliefs".

Sonepur has been the land of Shakti worship since time immemorial. *Bali Jatra* is an annual festival of Sonepur related to Shakti worship. It is

celebrated in the Hindu month of *Aswina* (September-October) from *Amavasya Tithi* or *Mahalaya* (New moon day) to *Purnami Tithi* (Full moon day). It continues for 16 days. It is a folk religious festival where various *nitis* are properly planned and prescribed for different *Tithis* (days). On this occasion, the *Barua* represents the deity to whom the people worship. He moves from temple to temple and from place to place dancing vigorously with the beating of *Dhol*, *Nisan* and *Ghant*.

The literary meaning of *Jatra* is travelling. Different deities leave their temples during *Bali Jatra* and make journey to various places to be worshipped by the people as per the prevailing tradition. This is the reason that this festival is called *Jatra*. Our subsequent analysis reveals the fact that, *Bali* or animal sacrifice is the essential part of this ritual. Hence, this festival is known as *Bali Jatra*. *Bali* means sacrifice, which is as old as human race. The essence of sacrifice emerges from the belief that, the sacrifice brings gain to the sacrificers and their community. What is sacrificed loses itself by being slain. The loss of the sacrificed victim is somehow seen as bringing gain to the sacrificers. Every year,



common people believe it a proud privilege to be linked with this significant traditional event of Sonepur. Nowadays, this yearly *Bali Jatra* has not only established itself as an accepted folk festival in its native land but also known as one of the appealing and attractive festivals in the neighbouring areas including Sambalpur, Bolangir and Boudh.

Bali Jatra is replete with stories of persons whose work has created and established *Bali Jatra* as an institution and furthered the growth and popularity of this *Jatra*. It is said that *Bali Jatra* started in Sonepur during the reign of *Raja Madan Gopal Singh Deo* (1635-1660), who was the first *Chauhan Raja* of Sonepur. He received Sonepur as his *Bhai-Bhaga* i.e. shares. Accordingly, Sonepur was created as a separate kingdom.

When *Madan Gopal* left Sambalpur for Sonepur, he brought with him *Pata-Khanda*, *Dola-Khanda*, *Pata - Maheswari*, *Bhubaneswari* and *Bahuta Chhatra* and initiated *Bali Jatra* in Samaleswari, Khambeswari and Sureswari temples of Sonepur. But as per the oral tradition, human sacrifice was prevalent during *Bali Jatra* in olden days. This reminds us the *Meriah* sacrifice of *Kandhas* of this area.

Prior to *Chauhan* rule in Sonepur, this area was under the *Bhanja* of *Baudh*. There were tribal chiefs of *Kandha* origin in Sonepur region. Sambalpur *Raja Balaram Dev* (1605-1630) defeated the king *Siddha Bhanja* of *Baudh*. As a result, *Bhanja* surrendered the Sonepur region, which was annexed to Sambalpur kingdom. Subsequently, his



Khambeswari Temple

second grand-son Madangopal was made the Chief of this newly acquired territory of Sonapur (Senapati and Mahanti, 1971: 62; Sahu, 1985: 14). In view of this, it may be suggested that, Bali Jatra was prevalent even earlier. However, Madan Gopal was the first Raja of Sonapur where he established a new chain of *Chauhan* dynasty.

It is pertinent to mention that worship of *Khambeswari* is believed to be the earliest form of *Sakti* worship in West Odisha. It is prevalent since fourth century. It is difficult to ascertain the exact time of worship of *Khambeswari* in Sonapur, which is considered to be an earliest seat of *Khambeswari*. Nevertheless, according to the

noted historian B. C. Majumdar, the wife of *Raja* Rajsingh Deo had initiated this festival in Sonapur. *Raja* Rajsingh Deo had married the princess of Khemendi. The newly married wife of the king had brought with her the wooden image of *Khambeswari* and started the worship of the deity in Sonapur. Subsequently, *Raja* Rajsingh Deo had constructed the present *Khambeswari* temple in honour of the deity.

As it has been noted above, these three *Sakti Pithas* are the main centres of *Bali Jatra* in Sonapur. Role of Brahmin priest during *Bali Jatra* is insignificant and unimportant. On the other hand, function and meaning of non-Brahmin priests in this

Jatra is noteworthy and worth mentioning. *Jatra* begins from *Samaleswari* temple on the night of *Amabasya* i.e. new moon day in the *Hindu* month of *Aswina* (September-October). The deity ascend through two non-Brahmin human beings i.e. *Thanapati Barua Dangua* and *Keunt Barua*.

The traditional musical instrument namely *Dhol* plays an important role. It is the *Bharni-Par* which is played at the time of ascending the deity through the *Barua*. The ritual continues amidst the high sounding beat of *Dhol*, *Muhuri* and *Ghanta*. The literary meaning of *Bharni* is pouring or transferring. *Barua* is the person who holds the deity in his body. The *Barua* becomes *Bali* after the deity appears in his body. *Barua* is often known to be in a trance, a state of spiritual bliss attained through music and dancing. In other words, the deity or the unseen celestial power is transferred to the body of *Barua*. Here the meaning of *Bharni-Par* lies. It causes to flow the divine power to the human body of the *Barua*. In other words, the deity ascends through him. When the deity appears in the body of *Barua*, at that time he loses his sense and acts according to the direction of the

unseen force. Here he is addressed as *Maa*. People worship him (deity in the body of the *Barua*), ask him various questions to solve their problems and the deity replies them accordingly. It is said that Bali can foretell the past, present and future of the devotees on prayer.

The Brahmin priest hands over the *Kala-Bauti Chhatar* to the *Keunt Barua*, who carries it and leaves the temple. Thereafter, *Thanapati Barua* leaves the temple. It is believed that, if at that time the *Thanapati Barua* pulls the *Chhatra* carried by the *Keunt Barua* then the death of *Keunt Barua* is imminent. Such situation also indicates that Sonepur has to face a lot of tragedies and misfortunes that year. When the *Keunt Barua* arrives at the palace, the deity leaves his body. *Thanapati Barua* sits near the *Budharaja* temple situated in front of the Sonepur palace. *Samaleswari* ascends him. One or two *Buka* (he-goat) are offered to the deity (*Barua*). In other words, the ritual of animal sacrifice is performed there and the blood is offered to him (deity). It is most surprising to see that the *Bali* drinks the fresh blood of the *Buka* i.e. he-goat just after its sacrifice. After that, the *Barua* returns to *Samaleswari*

temple and the deity leaves his body at the twin poles (*Juda Khamba*) near the temple.

It is not out of place to mention that, the neighbouring districts of Boudh and Phulbani are Kandha dominated areas. Before 1993 i.e. the year of partition, Boudh and Phulbani were under one district administration named Kandhamal i.e. the highland of Kandhas. Kandha people worship a deity called *Chhatar Bauti*. She is portrayed as a terrified deity of Kandha society. If incited and provoked, she is supposed to be the cause of death in the Kandha community. Use of *Kala* (Black)-*Bauti Chhatar* and *Dhala* (White) *Chhatar* during *Bali Jatra* points out that, *Bali Jatra* is influenced by the tribal culture and tradition in Sonepur.

After the *Amabasya* ritual, *Bali Jatra* of *Pratipada* (first day), *Dwitiya Tithi* (second day) and *Trutiya Tithi* (third day) is called *Nisa-Bali*, because it is performed at mid-night. *Nisha* implies mid-night. In these three days, *Samaleswari* ascends the body of the *Barua* and visits the palace to be worshipped and returns thereafter at mid-night. At this time, a lot of curd is poured over the head of the *Barua*, who is found in the state of ecstasy.

Chaturthi Tithi is a significant day of *Bali Jatra*. On this day, the *Barua* collects sacred soil from the *Khaul-Gad*, situated near *Sureswari* temple. This *niti* is called *Khaul-Phita*. This *Khaul-Gad* is located under a tree near the pond of the temple. At night, animal is sacrificed here. This is known as *Khaul-Bali*. It is a *Gupta-Niti* of *Bali Jatra* in Sonepur. It is performed in secret and very confidentially. General public are not allowed to witness this ritual. Only the non-Brahmin priest called *Khambeswaria Purohit* and *Khaul-Phita Dangua* are present on the spot when this *niti* is performed. When the *Khaul-Phita Dangua* completes the ritual, he shouts three times. Hearing his shout, his wife sacrifices a *Boda* (he-goat) in her house at once. It is believed that, any deviation in this ritual might cause death of the *Barua*. However, *Barua* collects the soil in three earthen *Kundi* and takes to *Sureswari* temple. In the temple he becomes senseless and the deity leaves his body. Then animals are sacrificed and *Kundi-Puja* is performed. It may be noted here that this soil is used during next year's *Bali Jatra*.

As it has been mentioned above, rituals are

performed at *Khaul-Gad*. Animals are sacrificed there. Blood sacrifice is the integral part of this ritual. The literary meaning of Gad is hole. *Khaul-Gad* represents female sex organ. As *Linga* represents Lord *Siva* in its uniconic form in various *Saiva Pithas* *Khaul-Gad* represents *Sakti* at this place. In other words, *Sakti* in this form is worshipped at *Khaul-Gad*. It is pertinent to mention that, in Sindhekela of Titilagarh sub-division and in Khariar the deity *Duarseni* is worshipped in such form i.e. hole. Similarly, in *Jena-Khal* during *Chhatar Jatra* of Bhawanipatna *Manikeswari* is worshipped in this form. So, it may be said that, in some parts of West Odisha *Sakti* worship in the form of *Yoni* worship is prevalent.

There are numerous myths and legends associated with *Khaul-Gad*. Sonepur is viewed as the land of *Parasuram*. The *Khaul-Gad* under study is supposed to be the *Entudisala* i.e. birth place of *Parasuram*. It is also said that, *Parasuram* killed his mother *Renuka* on the instruction of his father. Later on, he repented a lot and performed a *Yajna*. *Khaul-Gad* is understood to be that *Yajna-Kunda*. There is a stone image of *Abalokiteswara* near

the *Khaul-Gad*. People identify and recognize it with *Parasuram*. It is also believed that, *Parasuram* raised his war against the *Kshatriyas* because they became very unkind and cruel. He fought 21 times and annihilated the *Kshatriyas* from the earth. Thereafter, he threw all his *Pothi* in the *Khaul-Gad*. As per the other oral narrative, *Parasuram* performed a *Yajna* here and on his mother's instruction he installed *Sureswari Devi* here. So also, this is famous as *Renuka-Pitha*.

The ritual of *Panchami Tithi* is important in the sense that it is known as *Ghoda-Panchami*. Previously, Sonepur Raja used to perform puja in his *Ghoda-sala*, because horse was not only an important war instrument but also an imperial mode of transport. So, for the safety as well as growth of this wealth, Sonepur Raja used to offer ritual to the deity on this occasion. As per the tradition, the *Barua* leaves Samaleswari temple and visits the palace at night. After the ritual of animal sacrifice, the deity i.e. the *Barua* returns to the temple. The ritual of *Sasthi Tithi* is also very significant when the *Barua* goes to the palace at night and the ritual of animal sacrifice is performed. *Sodasa Puja*

begins on *Saptami Tithi*. Earlier, *Bhubaneswari* and *Bana-Durga* were also propitiated by Sonepur Raja. Consequently, as per the tradition the ritual of animal sacrifice is performed at the palace before *Bhubaneswari* and *Bana-Durga* at night of *Saptami Tithi*.

Rituals of *Astami Tithi* are imperative. The ritual of animal sacrifice is performed in the temples of *Asta-Chandi* (*Sureswari*, *Narayani*, *Bhagavati*, *Samaleswari*, *Khambeswari*, *Ramachandi*, *Dasamati* and *Bimalakshi*) of Sonepur. Also, the ritual of animal sacrifice is performed at *Chari-Nala* (*Sashi-Sena Tikra*, *Rana-Rahu Tikra*, *Hul-Bhita Tikra* and *Sulia Tikra*), *Chari-Khala* or *Gada* (*Manei-Gad*, *Danei-Gad*, *Mahi-Gad* and *Kanhei-Gad*), *Chari-Bata* (*Khambeswari Bata*, *Kulipada Bata*, *Budharaja Bata* and *Samalei Bata*) and *Chari-Ghata* (*Raj Ghat*, *Gouri Ghat*, *Kadamb Ghat* and *Samalei Ghat*) of Sonepur. Sonepur Raja used to perform the ritual of animal sacrifice in these places for the safety of Sonepur.

Rituals of *Navami Tithi* are also very important. *Mahakali Devi* spends this day with *Samaleswari Devi* in



Samaleswari Temple

Samaleswari temple and returns thereafter. *Bali Jatra* of this night is known as *Maha-Bali* or *Khambeswari Bali*. *Khambeswari* temple is the main attraction of this ritual. At night, *Khambeswari Devi* ascends the *Barua*. The ritual of animal sacrifice is performed and then the deity (*Barua*) visits the town. At the door of almost every household, the owner greets and washes the feet of the deity and offer *puja*, even animal sacrifice. Then the deity returns to her temple where the *Barua* loses his sense and the deity leaves his body. After sometime, the deity ascends the *Barua* again and the ritual of animal sacrifice is performed. There from, the deity goes to the temple of *Sureswari* where the ritual of animal sacrifice is performed. Then the deity goes

to *Samaleswari* temple where also the ritual of animal sacrifice is performed. From there, the deity goes to the palace where her feet are washed at *Bali-Chaunra* and the ritual of animal sacrifice is performed. Then the *Barua* returns to *Samaleswari* temple where he becomes senseless and the deity leaves the body of the *Barua* or *Dangua*.

On *Dasami Tithi*, *Dasahara Bali* is organized in the temple of *Samaleswari*. This is known as *Maidhania Bali* because it is performed in the noon. On this day also, *Barua* visits the palace with the two *Kala-Chhatras*. Final ritual is performed on *Aswina Purnima* i.e. on the full moon day. At night, *Puni Bali* otherwise known as *Jaunli Bali*

or *Nisha Bali* is organized. *Mahakali* is worshipped on this occasion. As per the tradition, the deity i.e. the *Barua* visits the palace where *Podh* or *Mahisi Bali* i.e. buffalo sacrifice was once prevalent.

Once upon a time, the *Gauntia* i.e. the headman of the village Sakma and his family members were performing the role of *Barua* on the occasion of *Bali Jatra* in Sonepur. At that time, he was greeted in the *Samaleswari* temple and taken to the palace with a grand procession. Traditionally, they were also enjoying free lands of the village Sakma. However, time has changed. People have recorded the religious property in their names. The people of Sakma are also reluctant to perform the role of *Barua* now-a-days.

In this context Dr. P. K. Chaulia, former Collector of Sonepur once told me that, when he was the Collector of Sonepur in 2005 the traditional *Baruas* of Sonepur did not want to perform the role of *Baruas* on the ground that, they did not want to drink the blood of animals anymore. So, they were reluctant to act as *Baruas*. It clearly shows the sign of change from inside.

However, in course of time, the management of the

temples in Sonapur is taken over by the Endowment Commissioner. Limited funds provided by the Government on this occasion are not sufficient to meet the expenditure of such a grand festival. There is no denying the fact that, today it is simply difficult to organize *Bali Jatra* in Sonapur without public support and their patronage.

Barua is an important character of *Bali Jatra* in Sonapur. His most impressive feat is perhaps his balancing act. Besides being the hero of *Bali Jatra*, he is also the mouth-piece of the deity. He represents the deity. In other words, *Barua* symbolizes the deity. So, *Barua* though male by sex is addressed as *Maa* when the deity appears in his body. Thus, different deities in the human form known as *Barua* or *Kalisi* come out of the temple once in a year and travel to different places like Sonapur palace and temples of other deities where certain rituals are performed. Notably, *Chhatars* are also carried with *Baruas*. Thereafter, the deities in the appearance of *Barua* return to their respective temples. The literary meaning of *Jatra* is travelling. For this reason, this annual festival is called *Bali Jatra*.

Once, Buddhism spread in this area. The Queen

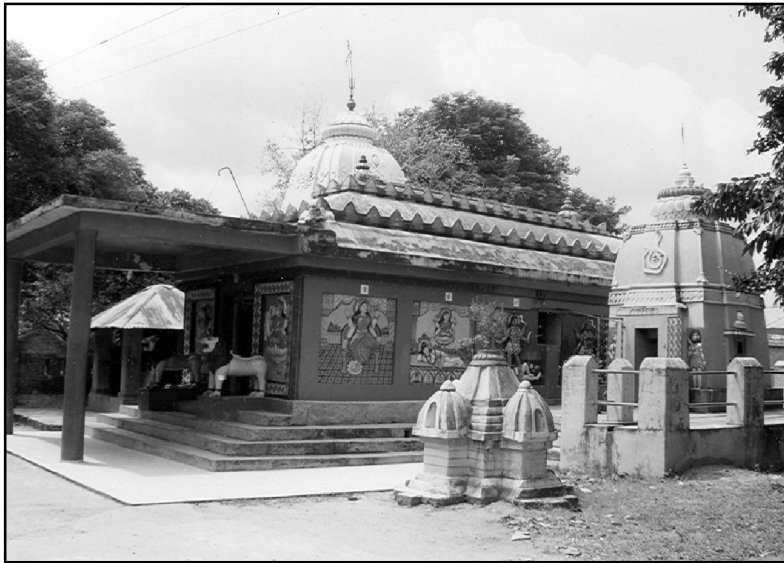
of Sonapur *Lakshmikara* propounded *Sahaja-Yana* and popularized this stream of Buddhism in this area during ninth century. She is regarded as one of the traditional 84 *Siddhas* of India. Subsequently, during the Hindu revival movement *Saivism* with *Saktism* flourished in medieval period. Perhaps, *Tantric* Buddhism and *Tantric* Saivism with *Saktism* have influenced the activities of *Baruas* of *Bali Jatra* of Sonapur. Means i.e. *Sadhana* of doing this are called *Tantras*. By pronouncing the right formula i.e. *Mantra* in the correct manner or by drawing the correct magical symbol i.e. *Yantra*, one may force the deity or superior power to appear in his body.

It appears that, the *Barua* of *Bali Jatra* hypnotizes himself. It appears to be a magical mysticism. For some, this is a higher form of *Yoga*, when the *Barua* is completely anaesthetized. It is believed that, *Bharni Paar* of *Dhol* and devotional songs with a tantric overtone in *Malashree Rag* on this occasion takes the *Barua* from a state of consciousness to the state of meditation and finally that of *Samadhi*. Here lies the meaning of the word 'Bharni Paar' of *Dhol*. 'Bharni Paar' is a specific beat of *Dhol*

(drum) which pours or transfers the deity into the human body i.e. *Barua*. The chorus creates a breathtaking and thrilling sensation among the devotees who congregate from different areas. But it had generated a sense of fear in me.

It is interesting how the elite of the society mock and scorn the *Bali Jatra* tradition, because it does not fall inside their acceptance parameters. This is not to eulogize and praise *Bali Jatra* as the best form of ritual dance. Or even to criticize that, it is a cruel and heartless form of ritual practice. This is to say that, *Bali Jatra* is as good as a ritual dance incorporated with the traditional ideas of *Tantra*, *Mantra* and *Yantra* when the *Barua* does not feel any pain and physical exhaustion during his performance.

Hundreds of people assemble near the *Sureswari*, *Khambeswari* and *Samaleswari* temples and near the Sonapur palace on different events of *Bali Jatra* and witness this rich folk festival of Sonapur. In fact, the entire Sonapur feels the vibration of *Bali Jatra* right from the beginning of *Aswina*. Notably, *Sureswari* is the reigning deity of Sonapur and *Samaleswari* is the presiding deity of Sambalpur. *Khambeswari* is



Sureswari Temple

the most popular deity of neighbouring Kalahandi, Boudh and Phulbani. Their participation in *Bali Jatra* indicates that since long, *Bali Jatra* has not only entertained the people of these areas but also acted as an emotional bond of unity among them. It is an instrument of social harmony in a bigger and larger society. *Bali Jatra* creates an environment by facilitating people of all caste and tribe to develop emotional attachment. It creates a greater place to work and foster better social awareness.

It is said that, once upon a time human sacrifice was prevalent during *Bali Jatra*. As per the tradition, when the ex-state was under the tribal rulers human blood

was offered to the deity. Every year, the *Barua* was sacrificed during *Bali Jatra*. It reminds us the famous *Meriah* sacrifice a long time ago prevalent among the Kandhas of neighbouring areas. As per the *Meriah* custom, the Kandhas never sacrificed a Kandha. They used to kidnap a non-Kandha boy from the plains. The boy lived in the Kandha village as a very honoured guest. He used to get plenty of wine, whatever food he wanted and even had the company of any Kandha girl he desired. Naturally, he did not try to run away from the place. On the day of the sacrifice he is so drunk that he is completely anaesthetized. Portions of his body could be cut away without feeling any pain.

Time has changed. In due course of time, severe form of blood sacrifice i.e. human sacrifice has been stopped and animal sacrifice has been replaced. It is believed that this transformation has come during the British Raj when the practice of *Meriah* sacrifice i.e. human sacrifice was ruthlessly suppressed and curbed by John Campbell during December 1837 and January 1842 in the adjacent Boudh-Kondhmal areas. In order to expedite the suppression of human sacrifice, the Governor General in Council also decided to establish a cohesive agency including all Kandha areas under an agent directly responsible to the Central Government. It was known as *Meriah* Agency which was established in July 1845. Captain S. C. Macpherson was the first Agent for the *Meriah* Agency, who took over the charges in December 1845.

As mentioned earlier, the traditional Baruas of *Bali Jatra* have also expressed their dissatisfaction over this bloody ritual. Even once a group of activists campaigned against animal sacrifice during *Bali Jatra*. These people believe that, many people are mute spectators to this bleeding ritual practice. They think that, even the social organizations and

Government agencies working against such rituals do not seem to bother. So, conscious citizens should take up this issue. But wait, let us stop here and think. In every Sakti Pitha it is happening in the month of Aswina and Chaitra. This happens every day simply because these innocent creatures are not claiming their right to live. They do not have voice and strength to do so.

Let us, however, not wonder who is innocent and who is guilty, for the law professes to be doing that already. Let us not pronounce Bali Jatra as a sick tradition because it makes little sense and brings us no closer to any concrete conclusion at the end of it. What we want to say is how naked this tradition is in front of us. It is truthfully a real show, a reality show for the masses. We cannot help it, simply because it is an essential ingredient of human nature and, we believe, at least in this case, that we are human. We are physically superior to these animals and they are helpless even to save their lives. Minus this part of animal sacrifice, every thing seems to be all right.

During my research trip to Sonepur on the occasion of Bali Jatra one Pasrawali told me, "Festival is for celebrations, not only spiritually but also



Mahabali Jatra

materially. It is the time to enjoy things and acquire things. There is no denying that, the intensity of celebration is unparalleled particularly during Bali Jatra in Sonepur. What you are talking about 'commercialization' is absolutely correct. But, it is not a new phenomenon; it was there earlier too. We cannot say that, this is only the age of 'commercialization'. Yes, such event always and certainly brings me an opportunity to earn more".

One of the great disasters of post independent India has been the absence of royal patronage to *Bali Jatra*. However, there is no denying the fact that, common people extend their patronage and support this festival once a year. Unquestionably, the inheritance

of celebrating *Bali Jatra* and making this festival more popular are the sacred responsibilities of the general people of Sonepur at large. *Bali Jatra* is organized under the guidance of the District Administration. The number of animal sacrifice has been reduced to a great extent. Common people have left no stone unturned to achieve this feat. They have been devoting themselves to keep this century long tradition alive.

It is pertinent to mention that, Sonepur is a temple town just like Bhubaneswar, the capital city of Odisha. The *Kosalanandam Kavya*, a work of seventeenth century declares Sonepur as another Varanasi with its numerous

sacred shrines of *Siva* and *Parbati*. Regrettably, the spirit of heritage tourism has not reached to Sonapur till date. Sonapur is finding it tough to lure travellers partly due to accommodation problem. However, if you want to take your family on a holiday, please spend some time while travelling in this place.

The author is thankful to Bhagirathi Nepak, whom he met during his field study in 1989. At that time, he inspired the author to write a paper in English on *Bali Jatra*. He awakened the author, “get rid of the view if any that you are a flourishing scholar and successful writer because of your talents and skills. You are successful despite yourself, for the reason that everyone and

everything around you have contributed positively or negatively for your success. Since you are in Sonapur, write an English paper on *Bali Jatra* for outsiders.” Just before his sad demise, the author got an opportunity to work in Sonapur. It helped him to improve his knowledge on *Bali Jatra*. Today, Bhagirathi Nepak is no more to read this paper. However, it is a tribute to that great soul.

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Dr. Chitrasen Pasayat resides at 152, Vijay Vihar, Nuagaon Road, P.O: Sishupalgarh, Bhubaneswar, Odisha, 751002. E-mail: pasayatc@gmail.com

Durga Temple at Nuasatanga

Dr. Ratnakar Mohapatra



Introduction

The temple of goddess Durga at the village Nuasatanga (Motia) in the Niali Block of the Cuttack district is one of the important *Shakta* shrines of the Prachi Valley in Odisha. This temple is located about 5 km from Amaresvara on the left bank of the river Prachi. The temple was in ruined condition but it has been completely renovated in 2001 by the Orissa State Archaeology Department, Bhubaneswar. Originally the temple consisted of three structures such as *Vimana*, *Jagamohana* and *Natamandapa*. Now the structure of *natamandapa* has not existed. The platform or *pistha* portion of the *natamandapa* is available at present only. Now the temple is being protected by the Orissa

State Archaeology Department. This temple is built in burnt bricks and stones (rare). The foundation of the original *vimana* as well as *jagamohana* is built of laterite blocks. The temple faces to west. The presiding deity of the temple is a best specimen of the Orissan classical art. The site of the temple is a considered as a place of *Shakta* worship in the coastal belt of Odisha. *Shakta* worship in the Prachi valley is incomplete without referring to the goddess Durga of Motia. From the religious point of view, the Durga temple of Motia is well known in the Prachi Valley. This temple is a good representative of the brick monument in the coastal belt of Odisha. A modest attempt has been made in this article to highlight the detailed art and architecture of the temple.

Art and Architecture of the temple :

A. *Vimana* :

The *vimana* of the temple is a *pancharatha rekha deula* and its height is about 35 feet from the surface of the temple complex. It is completely a renovated structure. The *vimana* has four fold vertical divisions such as *pistha*, *bada*, *gandi* and *mastaka*. The *pistha* is about 1½ feet high and it consists of three horizontal mouldings made of stones and bricks. The base of the *bada* measures 20 feet in the eastern and western sides and 17 feet in the southern and northern sides respectively. The *bada* of the *vimana* consists of five component parts viz ; *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. The *pabhaga*



contains the conventional mouldings of *khura*, *khumbha*, *patta* and *basanta*. Here the *kani* is not built by the masons. The *talajangha* and upper *jangha* of the *bada* are completely plain. The *bandhana* of the *bada* contains three horizontal mouldings. The *baranda* above the upper *jangha* has four horizontal mouldings, which are joined by a vertical band at the centre of each *paga*. Small *tankus* are carved on all the mouldings of the *baranda*. The central niches of the three sides of the *bada* are decorated with *pidha mundies*. All the central niches of the three sides of the *bada* are completely blank. There is no side deity in its niche at present. On the north-western bank of the nearby pond, under a Banyan tree an image of six-armed goddess, seated in

padmasana, is being worshipped as Kutamachandi.¹ This goddess may be one of the side deities of the original Durga temple of Motia.² The *raha paga* of the northern and southern sides on the *baranda* are projected out by the *jhapasimha*.

The *gandi* of the *vimana* is a curvilinear superstructure and it continues the *pancha ratha* plan of the *bada*. The eastern and southern side *raha pagas* of the *gandi* are projected out by the *gajakranta* motif (lion on crouching elephant). Other parts of the *gandi* are devoid of sculptural decoration. *Deula Charini* figures and *dopichha* lions are completely absent in their respective places above the *gandi*.

The *mastaka* of the *vimana* consists of *beki*, *amalakasila*, *khapuri* and *kalasa*. Here the *ayudha* and *dhvaja* are missing.

The sanctum preserves the image of goddess Durga as the presiding deity of the temple. The four armed image of goddess Durga is carved in standing posture on the double petalled lotus pedestal. She displays *chakra* in upper right hand and *sankha* in upper left hand. The lower two hands hold the trident, by which, she is piercing the heart of *Mahisasura* as on the detached

Durga image of the Ganesvari temple of Bayalishbati.³ The head of *Mahisasura* is depicted detached from his body. Lion, the conventional mount of goddess Durga is carved on the left of the pedestal. Observing the iconography of the presiding deity, T.E. Donaldson remarks that *chakra* and conch, which testify to the strong Vaishnavite influence permeating the area of this time.⁴ In this connection, Hansanatha Sahoo is of the view that the presiding deity is ornamentally decorated but the presence of Champaka flower garland suggests it to Vaishnavite affiliation.⁵ He also says that the attributes of *sankha* and *chakra* in upper hands identify it as Durga Madhava.⁶ Two female attendant figures are flanked on both sides of goddess Durga. The backside of the head of deity is carved with trefoil arch, *makara* head at the base and the *kirtimukha* motif at the apex. *Apsara* figures holding garland are depicted on both side top corners of the slab. The dazzling appearance and the passé of attacking the demon create sensational feelings in the minds of visitors.⁷ The image Durga is made of black chlorite stone. It measures 3 feet 1½ inches in height and 1 foot 10 inches in width respectively. The presiding deity is installed on the *simhasana* of 1½ feet high.

The backwall of the sanctum near the presiding deity is decorated with trefoil arch, *makara* head at the base and the *pidha mastaka* design at the apex. Some of the earlier scholars opine that the image of presiding deity is a rare specimen of the Orissan art.⁸ Here H.C.Das is of the view that the presiding deity of Motia is one of the best representative specimens of the Ganga period.⁹ Besides the presiding deity, the sanctum also preserves the images of Surya Devata and a four armed Chamunda. The two armed image of Surya Devata is carved in riding a chariot drawn by seven horses with the charioteer Aruna who holds the reins of all the horses. The Sun god holds the stalk of the full-blown lotus flower in his two hands. Figures of Dandi and Pingala are flanked on either side of the Surya Devata. They are depicted on the base of the slab. Usha and Pratyusha are also carved on the centre of either side of the slab. The backside of the head of Surya Devata is decorated with trefoil arch. *Apsara* figure is carved on both side top corners of the slab. The image of Surya Devata is made of chlorite stone. It measures 1 feet 9 inches in height and 1 feet in width respectively. The image of Surya Devata was possibly brought from some other

places.¹⁰ Another stone slab containing an image of Chamunda noticed on the left side of the presiding deity. The four armed Chamunda image is carved in standing posture on the protrait body of a corpse. She displays *khadga* in upper right hand, *dambaru* in lower right hand, *panapatra* in upper left hand and trident in lower left hand. The image of Chamunda is made of sand stone. It measures 1 feet 6 inches in height and 1 feet ½ inch in width.

Inner walls of the sanctum are devoid of decorative ornamentation. The sanctum has one doorway towards the *jagamohana*. The doorframe is designed with three vertical sections. The base of both side doorframes are decorated with *khakhara mundis*, which are housed with the figures of *dvarapalikas*. The centre of the doorway lintel is carved with an image of Gaja-Lakshmi in *abhiseka* pose. *Navagrahas* are not found engraved on the architrave above the doorway lintel. Loose sculptures of Surya Devata and goddess Durga are kept on the right and left sides of the doorway of the sanctum respectively. They are being described as follows:

Surya Devata : The image of Surya Devata is found installed at the right side of the doorway

of the sanctum. The two armed image of Sun god is carved in standing posture on the pedestal, which is decorated with a chariot drawn by seven horses. Aruna, the charioteer holds the reins of all the horses. Two diminutive figures of Usha and Pratyusha are flanked on either side of the deity. The Sun god was depicted holding the stalk of full-blown lotus flower. But both the hands of Sun god are broken from the elbow portion. Flower medallion is carved on both side top corners of the slab. The image of Sun god is made of sand stone. It measures 1 feet 3 ½ inches in height and 9 inches in width respectively. Observing this image, T.E.Donaldson remarks that stylistically the image of Sun god can be placed in the 13th century A.D.¹¹

Goddess Durga : An image of goddess Durga is noticed at the left side of the doorway of the sanctum. The four armed image of goddess Durga is carved in standing posture like the presiding deity. She holds *chakra* in upper right hand and *sankha* in upper left hand. In the lower two hands, goddess Durga is piercing the heart of *Mahishasura* by a trident. Lion, the conventional mount of goddess Durga is carved on the left of the pedestal. The image Durga is made of sand stone. It measures 1 feet 6 inches in height and 1 feet 2 ½ inches in width respectively.

B. Jagamohana :

The *jagamohana* of the temple is a *pancharatha pidha deula* and its height is about 26 feet from the surface of the temple complex. The structure of the *jagamohana* has been rebuilt on the same ruined platform of the *vimana*. The *bada* of the *jagamohana* has four parts such as *pabhaga*, *talajangha*, *bandhana* and upper *jangha*. The *pabhaga* is designed with the conventional mouldings of *khura*, *kumbha*, *patta* and *basanta*. Here the moulding of *kani* is not noticed like the *vimana*. The *tala jangha* and upper *jangha* are devoid of decorative elements. The *baranda* of the *bada* is not made by the architects. Small open window is found on both the northern and southern sides of the *bada*.

The *gandi* of the *jagamohana* is a pyramidal superstructure and it continues the *pancha ratha* plan of the *bada*. The *gandi* consists of five flat shaped *pidhas* and each *pidha* is decorated with *tankus* in all sides. *Deula Charini* figures and *dopichha* lions are completely absent in their respective places above the *gandi*.

The *mastaka* of the *jagamohana* consists of *beki*,

ghanta, above which there is another *beki*, *amalakasila*, *khapuri* and *kalasa*. Here the *ayudha* and *dhvaja* are not found to be inserted in their respective places.

Inner walls of the *jagamohana* are completely plain. The *jagamohana* has one doorway towards the open *natamandapa*. The doorway of the *jagamohana* is bereft of decorative embellishment.

C. Open Mandapa :

There was probably a *natamandapa* existed in front of the *jagamohana* though only fragments of *pistha* remain.¹² Now the *pistha* or platform of the earlier structure is available and it is being used as the open *natamandapa* of the temple. This platform is about 3 feet high from the surface of the temple complex. Masonry steps of the descending order are provided for approach towards the *jagamohana* as well as the sanctum. Two *jhapasimhas* of the original temple are unmistakably installed on both sides of the masonry steps of the open *mandapa*.

There are some loose sculptures of the original temple preserved at the left side western *bada* wall of the *jagamohana*. They are *Deula Charini* figures (four), an image

of Ganesha (eroded condition) and an image of Astabhuja Durga. Here the image of Astabhuja Durga is being mentioned below.

Durga : A huge stone slab contains an image of eight armed goddess Durga. The right side hands of goddess Durga display *khadga*, trident, *varada mudra* and one of the hands of the right side holds *pasa*, which lies on the neck of the *asura*. The left side four hands hold the hairs of *asura* in one hand, severed head (*chhinna mastaka*), an indistinct object and the rest hand of the left side displays *abhaya mudra*. Here the *asura* is depicted holding a dagger in his hand. Lion, the conventional mount of goddess Durga is carved on the right of the pedestal. The image Durga is made of sand stone. Some of the local devotees consider it as goddess Kali.

Additional Shrine :

There is an additional shrine dedicated to Lord Muktesvara Shiva noticed on the north- west corner of the temple complex. It is a *pidha deula* and is about 20 feet in height. The central niches of the *bada* of that shrine are housed with the *parsvadevata* images of Ganesha, Kartikeya and Devi Parvati. According to the

local people, the shrine was built in 1990's.

Boundary Wall :

The temple complex is enclosed by a boundary wall, which is made of burnt bricks. The original boundary wall of the temple complex is indicated by the existence of its lower portion at some places.¹³ Recently, the earlier damaged boundary wall has been rebuilt by the Orissa State Archaeology Department. The boundary wall is about 5 ½ feet in height. An ancient brick well is found existed at the southern side of the temple complex.

Date of the Temple :

There is no authentic historical record with regard to the exact date of the original Durga temple of Motia. Various scholars suggest different views regarding the date of the temple. G.S.Das records that the brick monument of the Motia village is assignable to the 8th and 9th century A.D.¹⁴ Here P.K. Ray is of the view that the Durga temple of Motia was constructed in circa 9th century A.D.¹⁵ Here T.E. Donaldson has categorized this temple into the 13th century A.D.¹⁶ On the basis of the original *pistha* and the iconography of the presiding deity, the construction period of

the original Durga temple of Motia can be tentatively assigned to the 2nd half of the 13th century A. D. The present temple has been rebuilt in 2001 by the Orissa State Archaeology Department, Bhubaneswar.

Now the temple is being managed by a local committee of that village.

Conclusion

Thus, it is known from the above discussion that the Durga temple of Motia is completely a renovated temple of that locality. The original structures of the temple are not available at present. The temple has been rebuilt by the Orissa State Archaeology Department. Iconographic features of the presiding deity convey the artistic tradition of the Orissan classical art of the Ganga period. The image of presiding deity is rare considering its artistic features. Although the temple is primarily dedicated to the *Shakta* deity still it preserves other deities like Sun god, Ganesha, etc. From the architectural point of view, the temple is an important brick monument of the Prachi Vally. On the whole, the Durga temple of Motia is one of the important *Shakta* shrines in the coastal belt of Odisha.

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Dr. Ratnakar Mohapatra is a ICHR Post Doctoral Fellow, P.G. Department of History, Sambalpur University, Jyotivihar, Burla-768019.



Maninag Durga, the Presiding Deity of Ranapur

Braja Paikaray

Legendary Biswabasu, the tribal chief and Biswabasu, the founder of Ranapur royal dynasty were two brothers. Biswabasab was a great devotee of Lord Nilamadhab and was worshipping the God in deep mountain caves encircled with forest. In course of time Lord Nilamadhab was brought to Puri and became Lord Jagannath.

Biswabasab, the brother of Biswabasu brought the "Chaka shila" (the Pedestal on which Lord Nilamadhab was seated) to Ranapur and fixed the same on the hill top of "Mainak Parbat" and installed the deity of Goddess Maninag Durga. Scholars and wisemen opine that the Bija Mantra of "Vishnu", "Siva" and "Durga" has been inscribed on the body of holy "Chaka shila" which has been installed on the hill top of "Mainak Parbat".

When Biswabasab arrived at Ranapur it was ruled by a tyrant demon king namely "Ranasur". The common subjects were living in Ranapur state with constant fear, terror and anxiety. The people of Ranapur prayed before Goddess Maninag Durga with deep devotion to save them from the oppression and tyranny of Demon king Ranasur. Goddess Maninag Durga fought a fierce battle with Ranasur for seven days and seven nights and at last slew the demon king by Her powerful feet stroke. While slaying the demon Ranasur by feet stroke Mainak Parbat shivered vigourously and a new water spring came out of the mountain which was later on called as "Asur Kumari". It has now become a tourist spot for the visitors.

As per the views of research scholars Goddess Maninag Durga was at first worshipped by Her devotees as Goddess Ambika. In 942 A.D. Pravabati, the newly married queen of king Gadadhar Singh of Ranapur fought a battle with the Muslim invaders of Bengale and gained victory over them. Being pleased with the uncommon valour and patriotism of the queen, the Gajapati king of Orissa honoured her with 'Nagamani Saree' and since that event the Presiding deity of Ranapur was called and worshipped as Maninag in stead of Ambika.

The king of Ranapur had to go to the hilltop of "Mainak Parbat" every day for offering Seva Puja to Goddess Maninag, by crossing the thorny bushes and unpalatable road. In order to avoid these obstacles king Brajasundar Narendra of Ranapur constructed a new temple in 1830 A.D. at the foot of the Mainak hill in the back of Ranapur royal palace. The devotees use to call the deity of this temple as "Tala Maninag"

Due to lack of proper modern education and out of blind belief the rulers of Ranapur had created the nasty and hateful custom of human

sacrifice before Goddess Maninag Durga. 80 families of Ranapur had been granted “Rakta Patta Jagirs” by the ruler for killing human beings and offering their blood to Goddess Maninag in the whole month of Magha. These hateful Killers were called by the common subjects as “Tantia Katas” and “Magha Masias”.

Patriot Dibakar Parida, the dynamic leader of Ranapur Rebellion of 1938-39 A.D. had penned the Ranapur Rebellion in his revolutionary poem “Jagi Utha” in which he had called upon the people and

had warned the then king Krushna Chandra Narendra Bajradhar Mohapatra to abolish the hellish custom of human sacrifice before Goddess Maninag Durga.

For the better appreciation of the readers the English translation of the Oriya stanza of the poem is herewith given below.

“The hellish custom of human sacrifice in the month of Magha by Tantiakatas would not be tolerated & allowed further, We the people of Ranapur would defy all the

illegal orders of the king who is a mere servant of the Britishers.”

In fact the hateful custom of human sacrifice before Goddess Maninag was abolished in Ranapur after the brutal killing of British Political Agent Major R.L. Bazelgettee on 5th January 1939 by the angry mob when the king was divested of all this royal power by the British Govt..

Braja Paikaray is an Advocate & Notary Public in Bhubaneswar Court, Bhubaneswar-14



Oh Mother Goddess Durga

Bikram Keshari Barma

Oh, Goddess Durga, the universal Mother
You are the source of power
You are source of unity and harmony
You are our real saviour.

Mahinsha, the king of giants
And his two commanders
Sumbha and Nisumbha
Invaded Swargaraj.

Indra, the king of Gods
was miserably defeated
And with his followers
left the Heaven quickly.

Mahinsha sat on the throne of Indra
Declared himself as Debendra
Gods in fear
Worshipped his feet with fear.

Devraj Indra, Pitamaha Brahma
Kailashpati Mahadev, God Moon and Sun,
Met the Supreme Narayan
And described their distress
Prayed for the rescue
From the hand of Rakshash.

Pitamaha Brahma had bestowed
Mahinsha with a boon
He only can be killed
by a naked woman.

Narayan, the Supreme God Baikunthadhiswar
Created you, Oh Mother
And requested you to kill Mahinshasura.

You asked the Gods
To be united forgetting their petty rivalry
And to handover their best weapons.

The Gods agreed and being united
Handed over their best weapons
To you to fight with the giants.

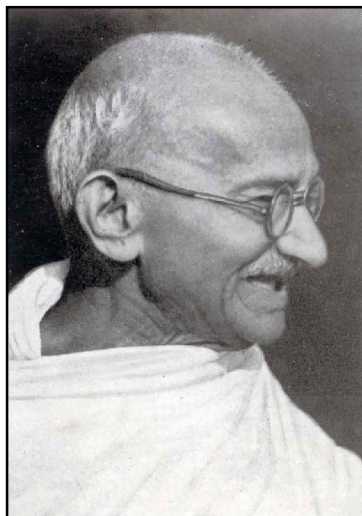
You, sitting on Lion
Being well-equipped
Attacked the giant's where kingdom where
Sumbha and Nisumbha were killed

Atlast Oh Mother !
you mesmerised Mahinshasura
For the interest of the Heaven and Earth
And he was killed.

Bikram Keshari Barma is the Ex-MLA of Mahanga.

Gandhian Sarvodaya

Prabodh Kumar Rath



M. K. Gandhi was by common consent one of the greatest leaders. Asia has produced in an era of colonial nationalisms and decolonization, who in his own life time was called a saint and a Machiavellian politician and who has become in independent India both a national myth and an embarrassment.¹

The political philosophy of M.K. Gandhi had been analysed thoroughly in the country and abroad. He had been a successful man of action in pre-independent India. He had struggled hard to win the freedom by non-violent means. He had aimed to end exploitation and set up a new social order on principles of truth and non-violence. He was a great social scientist often experiencing certain principles.

He located the truth of Indian ideas through study of Tolstoy and Ruskin. He can be acclaimed as a politician, prophet, a humanist, a social scientist, a democrat and above all an economist.

He viewed the function of the existing state as evil which hardly would permit a new social order of his dream. He opined for a co-operative federation of village republics. He pointed the role of majority rule in western democracy and precarious position of minorities. These are not conducive for promotion of welfare of one and all.

He coined the term Sarvodaya to mean "good of all" for the title version of Ruskin 'not' the greatest good of the greatest number, Gandhi viewed his class- less society

with welfare of all sections of people the poor, the down trodden, the exploited and the least. He had the ideal of Sarvodaya of social upliftment, economic emancipation and moral resurrection of all. Gandhiji considered this ideal as the only real dignified human doctrine is the greatest good of all, he cherished this welfare of the rich and the poor, the prince and the dullard, the dumb, deaf and mute. He had envisioned development with moral, ethical and spiritual values than the western economic parameter alone. Gandhiji cherished to establish a democratic state and a new social order on principles of truth and non-violence with Sarvodaya.

Sarvodaya as an ideal, a vision and a movement in Gandhian philosophy in its origin, dynamic in outlook, it is solidly based on a philosophy of praxis that demands the commitment of its follower to the care and the uplift of humanity, especially of the last and the least in any society. Gandhi's dream of Sarvodaya society is an ideal towards which he worked and for which he expected a continuity of commitment till it is realized. The dynamics of Sarvodaya are deeply rooted in the world view of Gandhi, within which he thought and acted and from the

perspective of which he viewed other realities and which gave him the inner direction for his search for and experiments with truth.

The dynamics of Sarvodaya assumes a process that begins with the last and the least in the society and moves on toward the dawn of a Moksha on earth or Ram Rajya (Kingdom of God). This kingdom was to be attained on earth and had to be created and nurtured with Sarvodaya beliefs and practices.² Through Sarvodaya Gandhi attempted to recapture the spiritual heritage of India, which had thrived in the villages and used it to build the nation. He criticized western civilization not because it was totally corrupt, but because it was contrary to the needs of India. In western values he saw a craze for comfort, multiplication of wants and self-indulgence, which could lead to greed, conflict suppression of the weak by the strong and social disparity. Gandhi was convinced that decentralization of power is the key to just and equitable society. On economic level decentralization of power meant discovering big industries and encouraging village cottage industry. "Small is beautiful" thus would become the economic slogan. In a social

level, the Harijans, Tribals and members the lower castes would be given all the rights of equality.

Sarvodaya owes its origin to Gandhi. The concept Sarvodaya was first used by Gandhi to express an idea which he found. Very captivating in Ruskins un to this last. In order to understand the full meaning and implications of Sarvodaya, one has to situate it in the broader perspective of Gandhi's thinking. Gandhi never attempted to build a systematic thought pattern or sat down to write a whole book containing a systematic exposition of his ideas. Instead, he wrote in bits and pieces, usually for journals put out by his organizations. He never hesitated to admit inconsistencies in his thinking and writings. For Gandhi Sarvodaya was a concrete manifestation of many spiritual ideas found in many religious traditions.³ Like many other great concepts, the evolving and expanding concept of Sarvodaya had a small and humble beginning. Gandhi seems to have borrowed the concept Sarvodaya from a Jain scripture written by Acharya Samaanta Bhadra who lived about 2000 years' ago.⁴ No doubt for Gandhi Ruskin's book "un to the last" was one of the main sources of

inspiration for the formation of Sarvodaya. But Gandhi admits his debt to certain other sources like the "Gospels" by Tolstoy and Thoreau.⁵ Gandhi obviously drew a lot of inspiration from Jainism, besides Jainism Gandhi's thought owes much to the scriptures of Hinduism, Islam, Christianity and Buddhism.

The ideal of Sarvodaya is implied in the word itself; Sarva and Udaya. Sarva means "all" and the key to this and Udaya means "uplift". The culmination of Sarvodaya vision, which was the life mission of Gandhi, is nothing but a liberated society, a Sarvodaya Samaj. He devoted his entire life for the achievement of this goal. Since Sarvodaya stood for the welfare of all, commitment to all kinds of sacrifices, even unto death, for the welfare of others was at the core of Sarvodaya.

Gandhi's original use of the term Sarvodaya dates back to the year 1904. In translating into Gujarati, Ruskin's un to this last the book that he acknowledge as exerting the most radical and revolutionary influence on his life and philosophy he first used the term Sarvodaya. The title of the book when translated in to Gujarati was Sarvodaya or "the

welfare of all” but the idea of “welfare of all” formed a part of his mental make up even before he read this book.⁶ Ruskin’s book according to Gandhi had three lessons for him.

1. That the good of the individual is contained in the good for all.

2. That a lawyers work has the same value as the barber’s in as much as all have the same right of earning their livelihood from their work.

3. That a life labourer of the that is the life of the tiller of the soil and the handicraftsman is the life worth living.”

But to Gandhi our of the three lessons the first one is most significant. But Gandhi had deep in his heart the cherished objective of welfare of all or Sarvodaya even before he read Ruskin’s “unto this last.”⁷

Gandhi had deep down in his heart the desire to see the welfare of all. unto his last, he stimulated this desire and instilled in him a sense of determination and dedication to work for it, to give his life for it. Sarvodaya or welfare of all became hence forward his polestar. Unto this last literally translated lays emphasis on the last, the oppressed and the

down trodden rather. Than all. As Vinoba Bhave has observed “The proper rendering of unto this last would be Antyodaya “uplift of lost”, rather than Sarvodaya.⁸ But Gandhi intentionally used the word Sarvodaya or welfare of all instead of Antyodaya.

The Gandhian concept of Sarvodaya also inherited from the cultural heritage of India-Indian culture since the early days of recorded history clearly conceives of the welfare of all. Even Kautilya’s Arthashastra, a masterpiece of ancient Hindu treatise on diplomacy and state craft prescribes that the ruler must be just and righteous, his supreme consideration being the welfare of the people.

“In the happiness of the subjects lies his happiness, in their welfare his welfare. Whatever pleases himself he shall not consider as good, but whatever pleases his subjects he shall consider as good.”⁹

Indians conceived of universal love and universal service in terms of “*Vasudhaiva Kutumbakam and Svadesha Bhubana trayam*”. The concept of universal brotherhood, universal love and service to the entire creation is contained in

the following ideology of Hindu saints and seers. The *Bhagavad Gita* is also replete with references to the concept of universal welfare or the welfare of all. Apart from Hindu Scriptures, Buddhism and Jainism served as adjuncts to Hinduism also lay equal emphasis on the welfare of all. The universal love and universal welfare form the corner-stones of the Buddhist philosophy. The Jinas equally accept as their ideal the welfare of all. Even before the Christian Era the term Sarvodaya was used by one Jaina teacher Samantabhadra. Islam not only conceives of Allah or God as Omniscient-Omnipresent having no beginning and no end. It also concedes that all is from God.¹⁰ The message of God and the kingdom of God advocated by him comprehend universal good or the welfare of all. Thus the Gandhian concept of Sarvodaya or the uplift or welfare of all was stimulated by the combined effect of “Common humanity” as preached by all religions.

The philosophy of Sarvodaya makes the attempt of reorienting human mind, of reconstructing human society. Sarvodaya means welfare and prosperity of all. All most progress together without

collision of interest. Prosperity is not attained in vacuum. It needs money after all but what type of money? Money earned without moral and spiritual consideration leads to animality. When becomes possession-oriented he does not care for anything good or bad. This leads to social imbalance. Sarvodaya is a philosophy which provides checks against these imperfections of human mind and soul. It endeavours to put man on the tract which may lead him to real social happiness. Sarvodaya ideals have been there since the Vedic times.

For building a Sarvodaya society in India, Gandhiji gave 18-fold programme. They are :-

Communal unity, Removal of untouchability, Prohibition, Khadi, Other rural industries, Village sanitation, Nai Talim, Adult Education, Uplift of women, Education in health and hygiene, Provincial language, National language, Economic equality, Uplift of

Kisans, Uplift of labour, Uplift of Lapers, Uplift of Adivasis, Uplift of Students.

Sarvodaya pleads for the replacement of the concept of class struggle by the more rational theory of social goods and harmony. This social harmony is to be realised not by mere verbal profession. It is to be experienced in daily conduct.

Gandhi's ideals have often left little mark on Indian society and politics and where they have been influential they have often been distorted in practice by social conditions. What left by the Mahatma in modern India is not a social and political reformation, but merely a tiny group of devoted Gandhis. Some, under the leadership of Jaya Prakash Narayan, preach the doctrines of Sarvodaya, the welfare of all.

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Prabodh Kumar Rath lives in Plot No.184, Paikanagar, Bhubaneswar-751003.

Gandhian Philosophy : Still Relevant Today

Rabindra Kumar Behuria

In the words of Mulk Raj Anand :

"Certain men turn the world upside down, and history changes its direction, to an extent, to achieve balance in favour of survival of human beings, for a time, until the deathwise possesses whole people's, led by ambitious leaders who upset the tilt, while our globe seemingly goes round but is really threatened with imbalances and is nearly drowned in chaos, portending the end of the world itself.... The men who change the main trend of an age towards good are archetypal men. In our century, one such man among a few others in the world, like Tolstoy, Lenin, and Tagore, was Gandhi. I call these men world changers."

Gandhi was a many splendoured personality - a person who kept the highest standard of morality in politics;

a great political strategist who evolved and practised politics of the capture of State power through a prolonged mass movement, an orthodox religious believer who stood for the social liberation of women, the ending caste oppression and discrimination, and in general, application of reason to all aspects of social life; a person who had the vision of a world where all conflicts would be settled without violence.

Gandhi opposed the violence of our age which, except for some short periods of peace, has seen two world wars fought mainly from the rivalry of the 'have not' powers against the 'haves', who have built up their empires largely by conquest of weak peoples, by use of the ever-perfecting instruments of war. Against the restlessness and turmoil of the late 19th and early 20th centuries, he spoke of the need to pity for the helpless, the rejected and the oppressed, especially in Africa where he stood against apartheid and in India where he led the protests against martial law and murder.

If anyone was asked to give the essence of the political philosophy of M.K. Gandhi in one word, he should call it Non-Violence. Gandhi so much emphasized this principle that

this almost sums up his approach in social, political and economic fields. The power of non-violence is manifested even in the life of an individual, but it becomes a mighty power through mass movement as shown by Gandhiji during the freedom struggle. People's power is manifested when they adopt non-violent means. It is for all those who have faith in Gandhian Ideology to awaken the inner power of the people and make them realise the greatest power on earth is people's power. Declaring the importance of non-violence in his social philosophy he said, "Non-Violence is the first article of my faith. It is also the last article of my creed." Violence, according to him, is the law of brutes while non-violence is the law of human beings. Here he absolutely differs with Darwinian Principle of 'struggle for existence' and survival of the fittest. Non-violence, according to him, is not merely an ideal, it is a fact. Replying to his critics who called his philosophy utopian and visionary he said, "I am not a visionary, I claim to be a practical idealist. The religion of non-violence is not meant for the Rishis and saints. It is meant for the common people as well. Non-violence is the law of our species, as violence is the law of the brute.

The spirit lies dormant in the brute, and he knows no law but that of physical might. The dignity of man requires obedience to a higher law of the strength of the spirit." Moreover violence and war have never been able to solve any problem. They have lost all relevance in this Nuclear age. Nuclear weapons are more dreaded than understood. Advancing argument in support of his cult of non-violence Gandhiji said, "The fact that there are so many men still alive in the world shows that it is based not on the force of arms but on the force of the truth and love. Therefore, the greatest and most unimpeachable evidence of the success of this force is to be found in the fact that in spite of wars of the world, it lives on."

Satyagraha, the chief weapon of Gandhian political action has been defined as soul force by him. He said, "Its (Satyagraha's) equivalent in the vernacular rendered into English means truth force. I think Tolstoy also called it soul-force or love-force and so it is." Satyagrah is bound to be non-violent, otherwise it turns into Duragraha. Satyagrah is different from passive resistance also, it is active resistance, acting on the path of truth. the most important

characteristic of Satyagraha is that it can be used most successfully even by one individual and that too in every sphere of life. It is an ideal weapon of war of righteousness. It is latent in every one of us, we have to make it active. It is a universal course. In essence it is the introduction of truth in political life. Explaining the working of Satyagraha as a political weapon, Gandhi has insisted that it is based on truth and non-violence. Besides, it includes such techniques as involved mutual dialogue such as arbitration, negotiation etc. It also includes non-violent pressure tactics such as agitation, demonstration, picketing, dharana, economic boycott, non-payment of taxes, emigration, non-cooperation, ostracism, civil disobedience, and formation of parallel government. When Gandhiji was in South Africa he wanted to fight against the alien Government against the discrimination shown towards the black people. He found the weapon of "Satyagraha" during those days. When he came to India being head of Congress Party, he has again used "Satyagraha" as an effective weapon against British Government. Even in America, leaders of the Negro King

Martin Luther adopted the method of Gandhiji and succeeded in forcing this government to look to their grievances. This type of fight has been adopted in many countries successfully.

Gandhiji was deeply a religious person and a very moral being. For years he argued that religion and politics could not be separated. But when he saw that the communalists were using religion to far hatred and violence against followers of other religions, he completely changed his formulation and said in 1942, "Religion is a personal matter which should have no place in politics." He was even more categorical after the communal holocaust of 1946-47. He said in 1947, "Religion is the personal affair of each individual. It must not be mixed up with politics in national affairs."

Gandhi was not a politician in the Machiavellian sense, but he did what his knowledge a priori taught him. He never lost touch with his spirituality even in the moments of his great political engagements. He, like Machiavellian and modern politicians, Marxists and others, did not separate religion from politics but tried to provide a

synthesis of the two. Gandhi, primarily based all his social and political doctrines on the religious and spiritual view of human life. According to him, politics devoid of religion is a death trap, because it kills the soul. Gandhiji most often used the word religion in two different sense; one on its denominational sense, i.e. in terms of Hinduism, Islam, Christianity, etc. and the other in the traditional sense of dharma the moral code which guided a person's life. In asserting that politics should be based on religion, he meant that they should have a moral foundation in dharma.

But Gandhiji also believed that to quote him; "The fundamental ethics are common to all religions. It was in part to emphasize this commonness that he changed his earlier formulation" God is truth to "Truth is God." And truth, according to him, can be realised in perfect sense through love and Ahimsa. 'He prayeth best who loveth best, both man and bind and beast' was his diction.

Gandhiji frequently used the word secular during the heyday of communalism. For example, he said in 1947 "the state is bound to be wholly secular" and "the state of our conception must be a secular,

democratic State." The Gandhian concept of secularism stemmed from his unflinching conviction that fairness and justice to all was inextricable part of truth, which for him was the quintessence of religion. He had personal experience of western Civilisation, African Civilisation and Indian Civilisation and he has opportunities to study the scriptures of all religions in his search for truth. For him, "Gita" and "Upanishads" provided adequate answers for his doubts on what truth and justice were.

On April 30, 1936, at Sevagram during his prayer meeting Gandhiji said, "I can only try to persuade you to shed the ideas on caste and untouchability". Gandhiji believed that mere political upliftment and Harijans would not end the caste system and caste discrimination but would end to perpetuate them. As pointed out in 1931, "Separate electorates to the 'untouchable' will ensure them bondage and perpetuity. Do you want the 'untouchables' to remain 'untouchable' for ever?... what is needed is destruction of untouchability". Gandhiji's purpose in life was to fight poverty, remove exploitation and put an end to suffering and starving of poorest people of India - Harijans, down-trodden

and untouchables. His idea was to uplift untouchables in all respects by giving equal status and equal justice.

Gandhiji's commitment as also contribution to the women's cause is also well-known, but not the fact that he understood that the extent of women's liberation was dependent on their occupying the space outside home. The Civil Disobedience Movement marked massive participation of women in Prabhat Pheries, public demonstrations, picketing of foreign cloth and liquor shops and the salt, forest and other Satyagrahas. But the active movement came to an end with the Gandhiji-Irwin pact in March 1931. Gandhiji then called Mridula Sarabani and other women political activists and told them. "I have brought women out of the kitchen. It is your task now to see to it that they do not get confined there again".

Gandhiji's conception of Swaraj was "full economic freedom for the toiling millions. As far back as 1931 he wrote that the "Swaraj of his dream was the poor man's Swaraj" and emphasized that freedom was meaningless unless the basic necessities of life were guaranteed to the masses. This socio-economic revolution was

possible only by organising the workers, both in the industrial and agricultural sectors for non-violent action against social and economic injustice.

Gandhiji had strongly advocated the decentralisation of political and economic power in favour of more or less self-sufficient and self-governing village panchayats. He regarded these local institutions as the models of non-violent organisations.

His idea of village Swaraj is that it is a complete Republic, independent of its neighbours for its own vital wants and yet interdependent for many others in which dependence is necessary. Thus every village's first concern will be to grow its own food crops, and cotton for its cloth. It should have a grazing reserve for its cattle, recreation and play-ground for adults and children. Then if there is more land available, it will grow useful cash crops, but excluding Ganja, Tobacco, Opium and such narcotics.

The village will maintain a theatre, school, reading room and public hall. It will have its own water works ensuring clean water supply. Education will be compulsory up to the final Basic Course. As far as possible every activity will be

conducted on a cooperative basis. There will be no caste systems such as we have today with its graded untouchability. This was Gandhiji's dream of a free India which will be comprised of self-sufficient, self-reliant villages all working in harmony to wipe the tears of the lowliest.

The enactment of the 73rd Constitutional Amendment enforcing Panchayati Raj institutions in the nearest we have come to Gram Swaraj. Implementing these amendments by all State Governments need the unswerving vigilance especially of the intelligentsia and every responsible citizen of our country.

Gandhiji believed that working for economic equality meant "abolishing the eternal conflict between capital and labour." It meant "the levelling down of the few rich in whose hands is concentrated the bulk of the nation's wealth on the one hand and a levelling up of the semi-starved naked millions on the other." It was his firm view that non-violence was most harmless and yet effective way of dealing with the political and economic wrongs of the down-trodden portion of humanity." He, therefore, felt the technique of violent action, consisting of non-cooperation

and Satyagraha, which he had successfully used in the struggle against British imperialism was as relevant, if not mere, for the social and economic emancipation of the masses.

Gandhiji's view of labour and capital was clear. He was of the opinion that the "rich cannot accumulate wealth without the conscious cooperation of the poor in society." He described capital to be nothing but accumulated labour and wanted labour to be regarded as equal partners for the well being of the industry. He propounded the theory of "trusteeship" by which capital and labour are to be mutual trustees and both, in turn, to function as joint-trustees of the consumers or the community.

The most important and yet the most controversial point in the economic philosophy of Gandhi is the theory of trusteeship. He was against capitalism and yet he was not against capitalists. He wanted to use their genius as managers of industries. He was against destruction of anything including the capitalist class. His non-violent means were all pervasive including the economic field. Therefore, he said, "In reality the toiler intelligently combine, they will become an irresistible power. This is how I do not see the

necessity of class conflict. If I thought it inevitable I shall not hesitate to preach it and teach it." He was sware of the dangers of state capitalism and therefore, prescribed decentralisation of industries. His idea was equitable distribution if not equal distribution. Labour, according to him, the master of means of production and never a slave of it. Capital is the servant of labour and not its master. He, therefore, like Karl Marx advised the labourers to get united for a non-violent struggle. Like Marx again he aimed at a stateless society, but this stage has to be achieved through non-violent revolution as anything secured through violence, according to Gandhi, is bound to fail in the end.

The Gandhian idea of 'Sarvodaya' is the apex of Gandhian Socialism. Sarvodaya does not mean that majority alone is enough; the growth and upliftment of everyone is vitally necessary. In this respect, Gandhian socialism thinks of society as an organic whole where differences do not exist. The concept of organic unity, where all individuals have equal importance and the rise of everyone is dependent on the rise of other, is a fundamental contribution to socialistic

theory and practice. Sarvodaya, as an ideal seeks to build a new society on the foundation of the old spiritual and moral values of India. Its philosophy is integral and synthetic in character. In it Gandhi made a synthesis of the ideas of Vedanta, Buddhism, Christianity, Ruskin, Tolstoy, Thorau and tried to incorporate his ideas at more critical and analytical levels. Besides Gandhism, it also includes some of its ideas from the socialistic philosophy. Thus, Sarvodaya represents a synthesis of Gandhism and social philosophy, a synthesis of theoretical abstractions and political and economic generalisations. Vinoba, a true Gandhian, and J.P. Narayan, a true socialist were the true main leaders associated with Sarvodaya movement.

Sarvodaya believes in the ideal of democratic decentralisation or Gram Swaraj which is nothing but the revival of an extinct institution. It believes in the proper representation and equal participation of all sections of the village population in panchayat activities. Selection to panchayat is through a process of opinion recording and decisions and upon a universal consensus. The national government is only a

trustee of national wealth and people's faith. Democratic decentralisation as far as possible is the alternative of our democracy and the implication of its present working.

At this point the question of means and ends, as relation, crops up. Generally Gandhi believes that the means does not become good merely upon the preference that the end is good. "The end can not justify the means." But Gandhi has also conceded exceptions to this rule. For example, it was Gandhi himself who originated and implemented the campaigns against the notorious salt law. The exception has two aspects, the first where both the means and the ends are related to the same individual and the second comes into action when all the superior means have failed. Under such circumstances the use of even bad means may be right. But it is essential that the aim be good under every circumstance.

Gandhi was a practical idealist. Among his various ideals his concept of Ram Rajya is an important one. This is the ideal laid down by him before the country. Like Plato, Gandhi hoped that the principle of divine reason should be concretely realised in the world. In the ideal state of Ram Rajya

there will be the sovereign authority of the moral authority of the people. The state would vanish as an organisation of violence. He was convinced that a mere organisation of the state will not do and bring perfection. It will not be sufficient for the concrete realisation of truth. A formal change may mean only change of rulers. Therefore, to bring about a perfect reorganisation of society Gandhi visualised the concept of Ram Rajya.

Gandhi wrote "political power means capacity to regulate national life through national representatives. If national life becomes so perfect as to become self-regulated, no representative is necessary. There is then a state of enlightened anarchy. In such a state everyone is his own ruler. One rules himself in such a manner that he is never a hindrance to his neighbour. In the ideal state, therefore, there is not political power, because there is no state. But the ideal is never fully realised. Gandhi write, "such a state is perfect and non-violent where the people are governed the least. The nearest approach to purest anarchy would be a democracy based on non-violence."

Mohan Das Karamchand Gandhi, known to the world as Mahatma Gandhi,

was born on October 2, 1869, in the small state of Porbandar, Western India, where his grand father, father and elder brother were Prime Ministers. His father later became the Prime Minister of the Kathiawar States of Rajkot to which Mohandas was taken as a boy of seven. In his education Mohandas never went beyond the matriculation ex-amination of London University. He had immense love for his mother. Her gentleness of character, her natural wisdom and her deep religious sense made a profound impression upon him from his early years. Probably this love was one of the deepest emotions of his life and gave him the tenderness that is so much a part of his otherwise spartan disposition.

Being of a Vaishnava family, he was largely influenced by Jainism. Among the sources which moulded the Gandhian outlook, 'Gita' ranks the foremost. To quote his own words : "The book struck me as one of the priceless worth. The impression has ever since been growing on me with the result that I regard it today as the book par excellence for the knowledge of truth. It has afforded me invaluable help in my moments of gloom." It has often been said that Gandhiji borrowed the idea of

'Satyagraha' from Henry David Thoreau's famous essay on Civil Disobedience. Gandhi also came in contact with 'The Light of Asia' by Sir Edwin Arnold and Madam Blavatsky's key to Theosophy. Besides all this, Ruskin's "Unto this last" had been one of the transforming influences which shaped Gandhian outlook. This book was given to Gandhiji by Henry S. Polak who at that time was working as the Asst. Editor of the Transvaal critic. That book, he said, marked the turning point in his life.

Gandhiji again was influenced by Tolstoy. He read Tolstoy's "The kingdom of God is within you" at a time when he was passing through a crisis of scepticism. He accepted this book as a sort of creed in the solution of all problems in life. Tolstoy's philosophy which is called Christian Anarchism is the application of the teachings of the sermon on the mount. He advocated it as a solution of the modern social, economic and political problems. Besides Tolstoy, the late Rajachandra also exercised a great spiritual influence on the life of Gandhiji.

The first great period of his life covers the years from 1893 to 1914. He got the commission to go to South Africa for a year to represent

professionally an Indian firm which had an important case pending in South Africa Republic. He arrived in Durban in 1893, having no reason to expect other than good and decent treatment. But in the course of his journey and during his stay there he met several indignities and humiliations. In South Africa he found that Indians had been subjected to degrading and mortifying discriminations. Indians had been going to Natal since the sixties of the last century as indentured labourers. The treatment meted out to them and their descendents by the Whites was humiliating. Gandhi fought for the restoration of Justice to his fellow countrymen. The Natal Indian Congress was formed in August 22, 1894 mainly at his suggestion. Gandhi rose as a defender of liberty and equality and became the acknowledged leader of the Indian Community in the protracted Satyagraha Movement from 1906 to 1914.

From about 33 years from 1915 to 1948 Gandhi worked in India for the sake of his country's freedom. Non-violence and Satyagraha that he suggested as weapons for fighting against British imperialism. He alone with others, fought hard and brought

the liberation for the country. It is immaterial whether he was in a minority of one or a majority of a million. He said : "I belong to the tribe of Columbus and Stevenson who hoped against hope in the face of heaviest odds."

The Gandhian political philosophy was a fusion of individualism, idealism and socialism. And the key-words of his economic and political programme were self-sufficiency, non-competition, equitable distribution and decentralised production. He incarnated India's traditional ideal of saint, but on the other hand, he belonged to the most modern type of mass leader. Through his doctrine of non-violence and Stayagraha, he revolutionised the entire Indian approach for the solution of all social and political problems. the unique contribution of Gandhiji lies not in the fact that he discovered new truth but that he applied old and eternal truths for the solution of modern problems. He had immense faith in human nature and its capacity to perform even the most formidable task. His ideas on politics, religion, education, economics and social reform shall continue to receive universal approbation as long as people continue to bother their heads about such matters.

Change and impermanence is the characteristic of life. Old values and institutions are crumbling with onslaught of industrialisation and modernisation. This mad rush for power hungry partisan political approach is eating away the vital of the nation. For short-term gains, some people and parties are fanning the communal passions and trying to divide the country in the name of caste, sub-caste, religion and other parochial considerations. This trend is quite contrary to the noble tradition of freedom struggle under the inspiring leadership of Mahatma Gandhi and other illustrious leaders.

As part of Mahatma Gandhi's concept of alternatives to the machine civilisation pursuing technological advances, to make ever more devastating bombs and prepare for state wars, which is all exalted as "material progress." We would define the limits of our mechanisation by the minimum wants of a basic need-based society, rather than allow the rulers thoughtlessly to enter into competitive developmental process of the so-called advanced, death-oriented technological civilisation of the west which have now piled up enough weapons to destroy life on the planet several times over.

Against the violence, portended by the revival of armament-making, Gandhian non-violence is the only Mantra for our prayers. Gandhi's absolutism about non-violence may not be possible, but its relevance for recently freed countries may be in refusal to collaborate, or to be purchased to offer bases for the war.

We are at the crossroads of history. Learning lessons from the past, we have to adopt innovative approaches for ushering in social change. We have to grow beyond the sectarian considerations of caste and religion and strengthen the secular ramparts we guard. It is the time to turn the tide in favour of idealism, large heartedness and collective effort for the national reconstruction. As partisan approach is the bane of Nation's progress and the communal frenzy in the name of caste, religion leads to social and political disintegration, it is high time that we learn lessons from the past and follow the path of Gandhi.

The attainment of rights of man, which we have defined as fundamental human rights in our constitution were to promote, not only liberty and equality but fraternity in our society which had been divided

through caste systems by our ancestors and further subdivided by our rulers into tribes, religions and classes. The Gandhian sentiment of "Love one another" which was to be the undertone of the new dispensation was forgotten. We at home might remind ourselves that throughout his political life Gandhi persisted in preaching non-violence, fasted several times against the divisions of religions by the ruling power in pursuit of their policy of 'Divide et impera' and risked his life by going into the thick of riots led by the Muslims and Hindu communalists. Was he not assassinated by a Chauvinist Hindu who unmistakably thought he was favouring the Muslims?

The Gandhian constructive programme was illustrative, and with the changing times and situations, new programmes, new ideas and innovative approaches will have to be incorporated to fulfil the aims and aspirations and needs of the present generation. Gandhi has shown us the method and path to follow. The details have to be worked out by each generation, keeping in view the vicissitudes of time and circumstances. Gandhi was never dogmatic and he was ever changing in his experiments with truth. Following operations

of methods, fearlessness and commitment to the basic ideals of Gandhi, we have to plan our programmes and chalk out strategies which are relevant to our times. It is the people's initiative and people's power and social action that would strengthen democracy and Gandhism.

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Rabindra Kumar Behuria is a Lecturer in the Department of Library and Inf. Science, Chandbali College, Chandbali, Dist. - Bhadrak-756133.



Remembering Lal Bahadur Shastri : The Little Big Man of India

Siddhartha Dash

Lal Bahadur Shastri is a towering statesman. He is best known for his qualities of simplicity, leadership and unblemished career. The Great Little Son of India is a model for the youth as he has been an enchanting force to many of our nation builders. He was a giant amongst the generation that fought for freedom. We may

not see a person of his high ideals in the days to come.

Lal Bahadur Shastri was born in an ordinary family on October 2, 1904, at Mughal Sarai in Uttar Pradesh. His childhood was spent in want and penury. But, he was a man full of honesty, humanism and straightforwardness. After education at Kashi Vidyapeeth, he devoted his times to social service under 'Servants of People Society' founded by Lala Lajpat Rai.

That was the time when the freedom movement was at its peak. Shastri plunged into freedom struggle. He actively participated in the Civil Disobedience Movement of 1930. Nehru was so much impressed by the organizational abilities of Lal Bahadur that he appointed him as the General Secretary of Allahabad District Congress Committee in 1930. In 1937 he was elected to the legislative assembly of United Province. During the Quit India Movement of 1942 he incurred the displeasure of the British government and was imprisoned. He was several times imprisoned by the British rulers before Independence. At first, he got into UP politics. It was Pt. Nehru who took him to the Centre. When India

achieved independence (1947), he became a minister in the state government of Uttar Pradesh, and he later served in the federal cabinet as a minister of transport (1952-1956), industry (1957-1961) and home affairs (1961-1963). He resigned from the cabinet owning moral responsibility for a railway accident, thus setting a rare example for politicians. Shastri became the Prime Minister on the death of Jawaharlal Nehru in 1964. Shastri held the office for a period of 582 days, from June 9, 1964 to January 11, 1966.

On June 9, 1964, Lal Bahadur Shastri (1964-1966) succeeded Nehru as the second Prime Minister of India. In his style of functioning, Lal Bahadur Shastri was an effective Prime Minister. During his short period he faced enormous problems but he was remarkably firm yet flexible in handling them. He delicately handled the strained centre-state relations, accommodating the demands of state chief ministers. He demonstrated remarkable flexibility in agreeing to the indefinite continuation of English along with Hindi as the official language of the country, as demanded by southern states.

He was instrumental in formulating the Green Revolution strategy with the purpose of increasing agricultural output and achieving self-sufficiency in food in the long run. It was though only later, in Indira Gandhi's regime, that this strategy was pursued vigorously. Shastri also set up his own Prime Minister's Secretariat, as a source of information and advice to the Prime Minister on policy matters, independent of the ministries. The Secretariat, which came to be known as PMO (Prime Minister's Office) started acquiring great deal of influence and power in the making and execution of government policies. The way Shastri acted in combating corruption through the institution of Central Bureau of Investigation, the way prompt follow-up action was taken on the Das Enquiry Report against Punjab Chief Minister Pratap Singh Kairon and, above all, the way he conducted affairs during the days of war against Pakistan revealed that in a very short time the second Prime Minister managed to surpass the achievements of his predecessor and mentor Nehru. He looked upon the opposition as an important part of the democratic set up and

made them feel their partnership in the government decisions. He preferred cooperation to confrontation. He gave genuine impression of sincerity and seriousness in consultation. At cabinet meetings he would ask every member to express his personal views. He would listen to them quietly and attentively as they were being expressed. As in the cabinet so in the parliament, Shastri maintained all norms of a democratic system.

Within a year of taking office Shastri had proved himself capable of filling Jawaharlal Nehru's place. But one who persisted in underestimating the little man was Field Marshal Ayub Khan of Pakistan. He had not been in power for long when he had to attend the difficult matter of Pakistani aggression along the Rann of Kutch in April 1965. Though a ceasefire under the auspices of the United Nations put a temporary halt to the fighting, the scene of conflict soon shifted to the more troubled territory of Kashmir. In August 1965, Pakistani-backed infiltrators began fomenting trouble in the Kashmir valley. When Indian army units chased them back over the border, Pakistan mounted a massive offence in the Chamba sector of Jammu.

The enemy tanks rolled menacingly on. Now Shastri pulled off a master-stroke, by asking the Indian Army to march into the West Punjab. This at once relieved the pressure on Jammu sector and took the Indian troops tantalizingly close to the great city of Lahore. A ceasefire was called, to be followed by a peace agreement brokered by the Soviet Premier Aleksee Kosygin, which mandated that both sides pull back to the positions they had held before August 5, 1965. Shastri agreed to these unfavourable terms as the other option was the resumption of the mutually disastrous war; that would have also meant losing Soviet support on the Kashmir issue in the UN Security Council and in the supply of defence equipment, especially Mig planes and medium and heavy tanks. Shastri's conduct during the 1965 war made Shastri a hero-and justly so. Lal Bahadur Shastri died on the night of January 10/11, 1966 in the Uzbek city of Tashkent, hours after signing a peace agreement.

The war, however, took a huge toll on the state exchequer. Ties with the US, which had taken a hit, meant that wheat was in short supply. Shastri hated the idea of going around with a begging bowl.

So he hit upon a novel idea. He went on air to appeal to his countrymen to skip a meal a week. The response was overwhelming. Even restaurants and eateries downed the shutters on Monday evenings. Many parts of the country observe the 'Shastri Vrat' even today. On October 19, 1965, Shastri gave the seminal 'Jai Jawan Jai Kishan' slogan at Urwa in Allahabad that became a national religion.

Lal Bahadur Shastri enjoyed blotless career spanning over four decades. His honesty has no parallel in the world history. At the time of his death, he owed a few thousand rupees to the bank from which he had taken a car loan on instalment basis. The loan was repaid by his widow out of her family pension. He used to sell Khadi cloth from door to door and that too bare footed and later rose to the dizzy heights to occupy the

highest chair of the biggest democracy of the globe. Shastri never allowed his children to exploit his name. His son Anil sought admission to St. Stephen's College, New Delhi. After getting admission he was standing in a long queue to deposit his admission fee. The summer season was at its peak. He was perspiring and his tongue and throat had become as dry as chalk. As ill luck would have it, he fell on the ground and became unconscious. Two students carried him to the dispensary. A handful of water was sprinkled on his face. After sometime when he came to his normal self, one of the teachers asked him about his father's name and address and telephone number, if any. Anil in a feeble voice gave the name and address of his father. All the students and teachers present there spoke with one voice "Lal Bahadur Shastri our Prime Minister" and stood

motionless with their mouths wide open.

Lal Bahadur gave the nation the slogan of 'Jai Jawan Jai Kishan' and exhorted the people to make all sacrifices in the honour of adversity. More than three decades later, A B Vajpayee added Jai Vigyan to the slogan. Lal Bahadur was posthumously conferred with the Bharat Ratna award in 1966. A memorial was set up at Vijay Ghat, Delhi, which shall always remind us about this Great Son of India. Now the UPA Government use the 'aam aadmi' slogan to justify its rule in the Centre. But if ever there was someone who epitomized this philosophy it was the 'little big man' called Lal Bahadur Shastri.

Siddhartha Dash lives at N-4/205, IRC Village, Bhubaneswar-751 015.

Ramesvara Group of Temples at Boudh

Ramesh Meher

Introduction :

Orissa is a Land of temples and it is also believed to be the Epicentre of panchapasana of Hinduism. All through the ages Orissa has retained a cultural identity much more prominent than her geographical situations and political establishment. The political stability by periodic order and economic vitality through a larger part of history were responsible for the growth of culture. The enormous wealth of the country led to the development of art and architecture. The importance given to image worship in India and belief in personal God led

to the erection of temples. The Temple is an abode of Hindu Gods and Goddesses. Etymologically, the word temple is derived from the Latin word *Templum*, which means an open or consecrated space or a building inaugurated by an augur. It is generally conceived that a building used for the worship of Hindu Gods and Goddesses. In its primitive sense, this word corresponds to a place marked off as sacred to a God, in which the house of God may be erected. In its usage, it is rather employed in a restricted sense to denote various religious affiliations except Christianity and Islam¹.

According to the Brahminical concept the temple is not merely a place of devotion, but also an object of devotion like an image and the invisible spirit. Hence the temple is visualized as the human body, with architectural connotations². It is true that temple in some form must have originated as soon as the image worship came into vogue. When God was universally visualized in human form, such an anthropomorphic form required a habitation or a shelter and this probably resulted in a structural shrine.³ The Indian Silpasastra recognizes three main types of temples known as the *Nagara*,

the *Dravida* and the *Vesara*⁴. All the available texts are agreed on the point that the *Nagara style* was prevalent in the region between the Himalayas and the Vindhya. The *Dravida* country is well known and the texts rightly confine the *Dravida* style to that part of the country lying between the river Krishna and the cape of *Kanyakumari*. The *Nagara* and *Dravida* style can thus be explained with reference to Northern India and the *Dravida* country respectively, and the characteristic form and feature of each easily determined. The term *Vesara*, however, is not free from vagueness. Some of the texts ascribe the *Vesara* style to the country between the Vindhya and the river Krishna. This separate style of temple architecture may be recognized a style known to the archaeologists as the "*Chalukyan style*". The *Vesara* or *Chalukyan* style, however, is a hybrid one, borrowing elements and feature both from the *Nagara* and the *Dravida*. The *Nagara style* developed in North India and the *Dravida* style in South India. But the indigenous scholars have classified the entire temple architecture of India into four types such as the *Nagara*, the *Dravida*, the

Vesara and the Kalinga. Some eminent scholars like R.D. Banerjee, R.P. Das and K.C. Panigrahi have accepted the temples of Orissa as a subclass in the category of Indo- Aryan *Nagara style* temples of Central and North India⁵. In the Dravida style the *sikhara* (spire) of the temple is marked by a succession of gradually receding storeys. The *Nagara style* of temple architecture is characterized by curvilinear *sikharas*. The *Kalinga style* temples architecture of Orissa appears to have been a product of the *Nagara style* temple architecture of North India. But it has also some distinctive characteristics of its own. This *Kalinga style* architecture shows that even in the pre-Muslim period the predominant temple style of Orissa came to be recognized as distinct one.

The Kalinga country, in its stages of art and cultural growth assiduously preserved to transcribe its own artistic environment, which we find reflected in the entire gamut of its temple creation, which in the sequel, have become the cynosure of attracts and examination of the world of scholars, artists, artisans and the intellectual elite.⁶ The treatment of the temple art of

Kalinga is in order to revivify its manifold graces of the past, its changing affiliation in religious cults and trends, its underlying fidelity to a co-ordinated life style, depicting dance, music, devotion, sensualism, esoterics, and all that human kind envisions in its persistent quest after the meaning of life.

With the growth and development of Brahminical religious in Orissa, the structural shrines grew throughout the land. Though differing in dimensions and details, they possess common features and thus we may agree with fergusson that Orissan temples form one of the most compact and homogeneous architectural groups in India.⁷ Orissa has a rich and unique heritage of art tradition beginning from the sophisticated ornate temple architecture and sculpture to folk art in different forms. The study of architectural tradition in Orissa is fascinating subject in view of the fact that the monuments associated with it have survived to a greater extent through the ravages of time. The temples of Orissa survived near about one-thousand years through the vicissitudes of time affording a varied and interesting study to the students of History and Architecture in particular.

A survey of the extant temples of Orissa reveals that there was brisk architectural activity from about the 6th, 7th centuries AD to the 11th Century AD, the Orissa temple style became complete and established its distinct feature, which were to shape the pattern for later temple building activities. The style reached its climax about the middle of the thirteenth Century AD. It is also difficult to trace its origin whether the temples that were erected in Orissa followed an independent pattern from the very beginning or were related to the Gupta type of temples. Though we cannot be certain about the origin of Orissan temple architecture, in course of its evolution, it developed certain individual features of its own. Because of these distinctive features, Orissan temples form a class by themselves and the many manifestations of this school of temple architecture in Orissa can conveniently be labelled as Kalinga style after the territory where the temples are found. An inscription on the capital of a pillar in the mukha mandapa of the Amritesvara temple at Holal (Bellary district of Karnâataka state) mentions the Kalinga type (along with the *Nagara*, *Dravida* and *Vesara*) as one of the four categories of

temples in India⁸. Most of the scholars have accepted the temples of Orissa as a subclass in the category of Indo-Aryan *Nagara* style of temples. According to Manasâra the Northern or Indo-Aryan style of architecture covers the whole area occupied by the Aryans usually designated as “Hindustâna”, the North of Tapi and Mahanadi rivers.⁹ R.C. Majumdar has also referred that the region from the Orissan coast on the east to Kashmir on the west, the whole of North India was studded with temples of Indo Aryan style.¹⁰ Most of the Orissan temple were built from the 7th Century AD to the 16th Century AD when Orissa was successively ruled by five principal dynasties. They are Sailodbhavas of Kongoda, Mondala, Bhaumakara of Tosali/Utkala, Somavamsis and Gajapatis. Thus Orissan temples, one of the most distinct variations of the *Nagara* style of temple construction is particularly rewarding in that there exists a continuous series of monuments spanning nearly a thousand years of architectural activity. The Orissan provincial temple style is distinctive and enticing to the students of Indian History and Temple Art in particular.

There are several terms used for the temple in Orissa. Among the popular words used are Devayatana, Mandira, Prasada, Devalaya, Devakula etc.¹¹ On the basis of Vastusastra, it is found that Prasada is the most common word used to indicate a temple in North Indian context. But in Orissa, the nomenclature Mandira, which is widely prevalent now a day, was altogether absent during the ancient period.¹² The builder of temples in Orissa, however, had several canonical texts to guide them in the planning and execution of a temple. Some of these texts, which have come to limelight are Bhubana-pradipa, Bhubanapravesa, Silpapothi, Silpasastra, Upanisada, Silpa Ratnakosa, Padma Kesara, Deula Mapagu Nagara etc. indicating the standard achieved by the ancestors of builders in the field of temple architecture of Orissa.¹³

The practice of building houses for Gods and Goddesses is very old in Orissa. According to Hatigumpha inscription, Mahameghavahana Kharavela repaired Savadevayatanas i.e. all devayantanas or houses of God. This postulates the existence of several

Brahminical shrines long before Kharavela's accession to the throne in the 1st Century B.C.¹⁴. Those shrines decayed and thus required renovation, which was promptly attended to by Kharavela, a ruler of very liberal outlook. In very early period, such a shrine might have been made of wood, thatch and bamboo, but in later phase it soon became a sanctum of stone. It is most unfortunate that all the earlier temples are perished by nature. Being the products of the tentative efforts of the craftsmen, those temples did not possess the inherent strength to resist the fury of nature. This experience must have led the craftsmen to invent the technique of imparting stability to the temples under all circumstances in later period.

According to Bhubana Pradipa, a treatise on temple architecture, the temples of Orissa have been classified into three orders viz; *Rekha*, *Pidha* and *Khakhara*.¹⁵ The temples thus evolved in Orissa consists of the sanctum and the porch or frontal hall, the two forming component parts of one architectural scheme. The *Sanctum* (called *Vimana*) can be divided into three types viz *Rekha*, *Pidha* and *Khakhara* orders. Similarly the frontal hall

or *Mukhasala* is either a flat roofed rectangular hall with the roof arranged in *Pidhas* i.e. tiers. So the later is called *Pidha deulas*. From the artistic point of view, the district of Boudh is one of the important Centres of the Kalinga school of Art in the central part of Orissa. The extant temple of this region reveals the good specimen of the *Rekha* and *Pidha* types of temple. The *Khakhara* order temple is not found in that place.

Boudh is one of the centrally located districts of Orissa. Its boundaries in the north extend up to Sonepur and Angul districts in the south to Phulbani district, in the west to Balangir and Sonepur districts and in the east to Nayagarh district.¹⁶ The strategic location of Boudh led her to play an significant role in the evolution of Orissa and her culture. Being located on the bank of Mahanadi, Boudh offered a suitable land to various political powers to display their efficiency in the field of politics and cultural activities. The reason was that, Mahanadi River occupies the premier position among the rivers of Orissa. It provides the richest deltaic area with maximum density of population. It served as the central line of communication and was used



for trade and other socio-economic movement, which added a greater advantage to the state located on its bank. It was quite natural that the imperialistic policy of the *Somavamsis* and Bhaumakaras who had established their kingdom at the bank of the upper course and lower course of Mahanadi respectively tried to capture this fertile land located on the middle course of the river, in order to strengthen their power and position. As a result the major portion of the political and the cultural history of Boudh was regulated by two most powerful dynasties of Orissa, i.e. the *Somavamsis* and the Bhaumakaras at different times. On the other hand, a close study of the epigraphs found from Boudh and its suburb reveals that ultimately the *Somavamsis* occupied this sub- region of Orissa.

There are three star shaped temples standing in a triangular construction within the complex of modern *Ramesvar temple* at Boudh town. All of these temples are constructed with indigenous traditions. They are Bhubanesvara, Kapilesvara and Sidhesvara¹⁷. These are the wonderful temples built of red sand stone, profusely carved and star shaped in plan. The general form of these temples is like three identical temples each standing on a raised platform (*Pista*). These temples bear the name of Bhubanesvara, Swapnesvara, and Paschima Somanatha¹⁸. Each of them had a cell and an attached small portico. The triangular placing of these temples within the courtyard is quite unusual. They definitely do not represent three of the four corner shrines of a one-time *panchayatana* temple in which the main shrine has been obliterated. However the

star like plan results as a pilaster, decorated with *kanyâ* scroll and *kirtimukha* with garlands. The triple temples are arranged on three corners of a rectangle, the first two facing east and the other to west. Two temples are standing at the Southern and Northern ends of the base line of the imaginary triangle, known respectively as Bhubaneswara and Swapneswara facing east. The temple at the apex of the triangle is Kapilesvara, which faces west. The ruins of a fourth temple discovered near them suggest that they were possibly subsidiary shrines though nothing of a central shrine survives except for several images which are too large for the extant temples¹⁹. On the other hand except the difference in direction, these three temples are otherwise identical in respect of their plan, elevation and embellishment. Each and every one of them is dedicated to Lord Siva and in each shrine a *Linga* is installed. The temples have an eight pointed stellate plan formed by two intersecting square measuring 11 feet each.²⁰ The shrines have a small projecting portico and the silhouette of their *gandi* curves sharply near the top in contrast to the gradual curvature typical on earlier Orissan temples.

Though small in scale the temples are richly decorated.

Architectural features of the Temples

The Group of Rameswara temples consists of one structure i.e. Vimana and other part of temple are not obtainable. The Vimana of these temples are Rekha Deula and divided into four parts such as Pista, Bada, Gandi, Mastaka.

Pista

Pista is prepared of red sandstone; all of the three temples are sited on a *pista* of 50 inch high, being approach by a flight of steps. Very little of the decoration of the *pista* survives as the facing stones have mostly been broken off. However enough remains suggest that it was rich ornamented, as images of two riders leaping on the opposite direction and a *kirtimukha* placed between them can be observed on various faces of the *pista* though highly abraded. It assumes the star ground plant of the temples. The round plan is prepared on the principle of rotating a square round the same exist or by two intersecting squares. As a consequence the wall on each side excepting the front of the

shrine has in its middle a triangular projection. The wall becomes divided into four facets of equal length. The facets have been relieved by offsets at regular intervals. In front of the temple, the one-dimensional projection of the porch with an octagonal pillar at either side substitutes for the triangular projection. D.R. Das observes that the *pista* is composed of a number of horizontally aligned mouldings. Though extremely damaged *khura*, *kumbha*, *kani* and *Vasanta* can be recognized among them²¹.

Bada

The *bada* is tri-anga types such as *pabhaga* (the lower), *jangha* (middle), and *baranda* (upper).²²

Pabhaga

The *pabhaga* consists of five moulding and measures 25 inches high. The moulding from pedestal up, consists of a *khura*, *kumbha*, *patta*, *Kani* and *vasant*, A *champaka* leaf hanging from the *kumbha* links up with a *chaitya* or *kirita* densing as the *khura* as at Gandharâdi. The top three mouldings are linked together by vertical bars decorated with diminutive standing figures, separated by the thin band

scroll-work forming the flat edge of the Kani. So except for the Kani, which has not yet unspecified its pointed shape, the *pabhaga* thus takes for granted the fully developed plan which will become standard on virtually all, later Orissan temples. A ridge or an overflowing foliage is added on the *kumbha* here in order to produce the consequence of a gate with *pallava*. However, the leaves in the present instance are reduced to a thin leafy band. Kani is not a knife-edge moulding but similar to two *khuras* clasped face to face the *patta* in custody with its true nature is square. The *Vasanta* is a moulding of the inverted *khura* form but in contrast with the lower *khura*, it is rather narrow.

Jangha:

Jangha is 50 inches in height and thus confirms to the standard Orissan plan whereby it is twice the height of the *pabhaga*. Each point in the star shaped plan is 32 inches wide and consists of two multi faceted *Khakhara* mundis and a pilaster. The *Khakhara* mundis (miniature shrines) look like a real temple in necessary information. All of them are complete with *Pabhaga*, *jangha*, *gandi* and *mastaka*. The *pabhaga* corresponds

with the same section of the original *deula*. The *jangha* of these miniature shrines accommodates a recessed niche within a rectangular frame currently empty, the niche seems to have one contained a divine figure. Thus the niche of the mundis rests directly on top of the *pabhaga* and without a *talagarbhikâ*. But the niche has a small *urdhva garbhika* at the top. The *vimanikâ* crowing the niche consists of multiple horizontal mouldings leading the *gandi* of the miniature shrine to be divided in to five *bhumi barandikas* and crowned by a *Khakhara* mundi. Like in a typical *Khakhara* shrine, its *mastaka* has a *kalasa* between two lions. The lions in the present instance are out of control and mounted by riders. The pilasters forming the tips of the star shaped design seem to be influenced more by Central Indian traditions though in over all design it keeps its Orissan traditions, based essentially on free standing pillars with dwarfs carved on the capital. The pilaster has a base, a shaft and a capital. The base is a *tala-bandhana* or lower string course consisting of multiple mouldings, which continues till the top of the niche on the neighbouring mundis on which a titled S-like pattern is carved. D.R. Das observed the base of

the *purnaghâta* style²³. Above this is a standing female figure carved in high relief, the first example on an Orissan temple, where by the major figure on a *paga* projects out from the surface rather than being covered within a niche. This performance may have difficult to sink niches into pilasters meeting at such sharp angles. These figures actually appear on blocks, which project sharply out from the pilaster in a rather awkward manner, almost like an addition, an aspect, which suggest the experimental natural history of the decorative programme. The remainder of the pilaster, above the figure carved in high relief is decorated with scrollwork and a *kirtimukha* at the top dripping festoons of pearls, a motif also appearing at Gandharâdi. The capital crowning the shaft is decorated with an atlantid dwarf housed in a shallow niche.

The major figures on the walls of the *bada*, those in niche (now all missing) and the figure carved in high relief on the pilasters are thus suggested in the overall decorative programme rather than appearing on the same ground line, an arrangement presaging the development of a two-storied *jangha*.²⁴ Unfortunately some of the

projecting block with the figures in high relief have crudely knocked off from the pilasters and carried away. There are several detached images of deities, including one of Brahma and one of a four armed Natarâja in the *bhujanga* transits pose above Pismire, a rare example of this particular dance mode in Orissan art. There are also images of Ganesha, *châmundâ* and possible Vishnu.

Baranda:

The *baranda* consists of two projecting roll mouldings and a recess or *gandi* above relieved with figures on panels and *jali* decoration.

Gandi Decoration

The silhouette of the *gandi* bends inward sharply at the top near the *beki* to produce an overall elliptical profile for the building. The decoration continues the vertical alignment of the *bada* with three *pagas* on each of the points in the star shaped plan²⁵. The star plan of the temple results in the absence of any *rahas*. The facets between are treated here as *anarthas*. The corner *pagas* are divided into five *bhumis* by *bhumi*-amlas in typical fashion with each *bhumi*

subdivided into four *barandis*. The *barandis* are decorated primarily with *chaitya* or floral motif as an earlier Orissan temple. The *anartha paga* (middle paga) consists of superimposed mouldings continuing up to the Visama. The decoration, as at Gandharâdi, consists of triple *chaitya* medallions with interlacing ribbons connecting each *chaitya* with one above. In contrast to Gandharâdi, however, where, much of the decoration is missing or left incomplete, so that only the framework survives. The decoration on the Boudh temples is extremely ornate and produce an almost lace like incrustation. The jewel like delicacy of this repeating motif, with its intricate ribbon construction signify the vertical or ascending aspect of the *Gandi* and almost obliterates the horizontal division of the *bhumi barandis*. The trend from here on is to replace the earlier decorative motifs based essentially on floral decorative motifs and human figures with more elaborate ornamentations which stress the verticality of the structure, a change in keeping with the increasing desire to erect higher and higher structure. The inside *paga* is divided into uneven *barandis* simulating the corner or Kanika

but with a *pheni* decorated with petals replacing the *bhumi* amla, a design more consistent with traditions in Chattisgarh, as at Kharod and Palari, where the *bhumi* amla is fashioned as a *pheni* with petals rather than a ribbed disc.

Mastaka:

The *mastaka* of these Vimana consists of an *amlaka*, a *khapuri*, a *kalasa* and a *ayudha*. The last two members, however, are preserved only in the *mastaka* section of the Kapilesvara. It remains unexplained why in a Siva Temple the *ayudha* is a *Chakra*.

Portico

The temples, as indicated are built on a high *pista* consisting of five courses leading up to the sanctum doorway inside the projecting portico. The roof of the portico is held up by two octagonal pillars in front and a projecting pilaster in each side. The pilasters are decorated with a figure carved in high relief above the *pabhaga* and scroll work as of the type found on the *jangha* of the *bada* of the *duel*. The octagonal pillars have a large *kumbha* with an over-flowing foliage or a *ghâta pallava* near their base while

the shaft is decorated with scrollwork. Near the top is a frieze of *kirtimukha* with festoons of pearls dripping from their mouths to form looping garlands. All the base of the porch is the door leading to the *garbhagriha*. The doorframe has three bands of scrollwork, which continues across the lintel above. Two Saivite dvârapâlas are housed in arched niches at the base of the jambs. They are four armed and their hair is piled up in a tall *jatamukuta* on top of their head, but most of their details have been weathered away. However *sarpakundala* is also identifiable in the right ear of one of them. They stand in a tribhanga pose and are not provided with attendants. Gajalaxmi shows on the dvâra *Lalâtâ bimba* panel over the doorway. The Goddess being bathed by two elephants is seated in *lalitasana* with the right leg-hanging pendent over her pedestal. She holds a lotus in the left hand and displays *abhayamudrâ* in the right hand. This pose becomes standardized in the later temples and replaces the more rigid *padmâsana* pose popular on earlier Orissan temples.

A lintel keeping its two ends on the two walls between the pillars of the porch and the door case existing as a brow of the latter bears a panel of

nine *grahas*. Among the nine *grahas* Rahu is represented by head only in contrast to the usual motif of a half bust figure, *Ketu* is represented seated with legs crossed or in *Bhumi sparasamudra* in the manner of the other panel representations rather than as a figure with serpent coils as in later temples. *Ketu* lifts both hands up. The objects in the two raised hands of the *Ketu* are indistinct. Sani holds a sword in his right hand while the attribute in his left hand is indistinct. Soma, Mangala, Buddha, Brihaspati and Sukra display in common a pot in the upraised right hand and rosary in the left.

The *veranda* is prevailing by the *sukanâsa*, appears at the base of the triangular projection in front of the *gandi*. The *sukanâsa* is a three sided rectangular section. The face of the *sukanâsa* is *trinatha* of which the *raha* is conceived as a miniature shrine of the *Khakhara* order. The *kanikas* are also created like shrines but without superstructures. Probably image of divinities were once set in these shrines, which are actually niches. These three shrines are made to support a beautifully executed large decorative motif with a highly stylized *chaitya* arch as the

Central design (*bho*). The medallion of the *bho* encloses the superstructure of the *khâkarâ* shrine on the *raha*. It seems that, at the peak of the *bho* was *kirtimukha*. Traces of string and bell on a chain suspended its mouth may still be recognized at this place. The sidewalls of the *sukanâsa* were fashioned like demi-*bhos* mostly damaged these demi-*bhos* used to house figure sculptures, the extant examples are of female figures. *Jatamukata* crown is one of them. If they were of divine nature, the indications are missing.

The *garbhagriha* of the temple is approached from the door across a stepped sill and through a vestibule built in to the thickness of the wall. The vestibule is divided into two storages. The lower store corresponds to the passage through which the *garbhagriha* communicated with the veranda. The upper store is a triangular space produced by the corbelled arch spanning the two sides of the vestibule. This story is separated from the lower one by a ceiling, which in fact is the extension of the door lintel. It constitutes the womb of the *sukanâsa* and serves effectively to reduce weight on the door

lintel. Three stone slabs placed side by side have constituted it.

The *Siva Linga* installed in the temple is stuck into an *arghya* of heither to unknown design. In keeping with plan of the temple, it is also made stellate on the principle of intersecting two squares²⁶ at angles of 45²⁷, for the drainage of ablution water.

Decorative motifs

Theses temples are covered with minute and intricate carving. There are no surviving cult-images in the niches of the temples, suggesting that as at Gandharâdi, the figures must have been carved separately and then placed in the niches in contrast to the Bhauma technique whereby the figures were part of the wall itself. The most dominant figures carved in high relief on the projecting panelled of the pilasters at the points. Though, badly mutilated most of them are depicted in a graceful tri-bhanga pose with one hip pushed out. They were a strand of jewels, which hugs the lower contour of their globular breasts rather than crossing at the waist as in the figures on the Vaitâl Deul. Their girdle generally consists of three chains and a tassel hangs between their legs. The hair is

normally arranged in a large chignon on one side of the head though in one case on female figure standing in a hieratic pose on the lateral side of the vajra *mastaka* panel. Over the portico, the coiffure is piled in a tall *tiara* arrangement as on the *dvârapalas*. Fequently, as on the Muketesvara temple, a meandering vine grows behind the females and forms a canopy with large flowers above her head.

An additional popular figure motif is the *bhararaksaka* decorating the capitals of the corner pilasters. A motif peculiar to the temples of the early Somavamsi period, characteristic of this atlantid figure is the large potbelly and the manner in which the limbs assume a similar shape. Often the fingers are very stiff and resemble foliage emerging from pots. In some cases the erotic nature of the *bhararaksaka* is stressed, as when holding his enlarged *Lingam*²⁸. There are also examples of erotic rituals including *purascarana*, in the *baranda* recess, which stress the tantric nature of the temples. Other erotic motifs include a Maithuna with the female seated on the lap of a male and a *srngarana* scene with a male pointing his *Lingam* at a female figure²⁹. Among the deities

within the recess is an image of Ganesa. Diminutive images carved on the sloping face of the *barandies* of the *gandi* include dancers and *Linga puja*. There are also numerous fragments and detached images scattered within the compound, including Buddhist and Jain images, which most likely belonged to other temples. The most interesting decorative motif is the large *kalasa* with flanking *jagratas*, which surmounts the *Khakhara* moulding crowning the *paga* designs. Similar water jars; though minus the leaping lions also appear on 10th Century temples in eastern Orissa. As suggested, the inspiration for the motif most likely comes from Daksina Kosala though it does not appear there in this exact manner.

Significance of the stellate plan

Frequently questions are raised about the explanation of the stellate plan and triangular placing of these three temples. Not only that the *garbhagriha* but the *arghapatta* of the *Siva lingas* within have this stellate design. K.C. Panigrahi further emphasizes that the star like shape of the shrines and the Saktis of the *Siva Lingas*

enshrined in them indicate that both the temples and the deities were made in the form of Mandalas or mystic figures with the help of which the Tantrikas wanted to attain their Siddhis³⁰. The Tantric nature of the shrines is furthermore suggested by small images of erotic rituals placed in the *baranda* recess though only a few examples survive³¹. R.D. Banerjee also explains that the triangular placing of the temples at Boudh is of Tantric significance³². Vidya Dehejia agrees with R.D. Banerjee for want of only other explanation.³³ But R.D. Banerjee does not explain why Siva temples should be arranged in such a way as to make an imaginary *yantra*. Further K.C. Panigrahi has said to associate the Boudh temple with the Tantrikas is not believable. The Tantrikas do not make a Mandala or a *yantra* on the principle of intersecting squares.

At Budhi Komna, a small village in the Kalahandi district of Orissa, there is a brick temple³⁴ locally known as the Patalesvara which the department of Orissa State Archaeology has renovated by way of restoration, having stellate ground plan, like the temple at Boudh³⁵. In the Bolangir district, has also the

same ground plan like at Boudh and Budhi Komna. According to the view of K.C. Panigrahi and R.D. Banerjee the stellate plan of the shrines and the Saktis of the *Lingas* and the triangular placing of the temples are due to the Tantric significance, then why there is only one stellate temple each at Budhi Komna and Kansil in the place of three identical temples, out to be placed in a triangular formation. So it may be believed that the arrangement of the Boudh temples in a triangular formation may have any implication other than Tantric. Further the Tantric nature of the shrines might have been indicated by the execution of erotic figures of bigger dimension and prominence, but why there are so small erotic figures at Boudh as observed by Donaldson. On the other hand we cannot imagine the erotic figures as indicatives of the Tantric significance of the temples. There are so many temples at Bhubaneswar, Puri and other parts of Orissa, full of bigger erotic figures, but certainly devoid of any Tantric significance.

On the other hand, it may be of a few significance that all the known example of temples built on a plan of two intersecting squares have been

discovered in Western Orissa. Formally this part of Orissa was included within Kosala, which also comprised Durg, Raipur, Bilaspur and Raigarh districts of M.P. A number of stellate temples have been noticed in that region of M.P.³⁶ with the possible exception of one³⁷. The plans of these temples do not reproduce exactly what has been found in Orissa. In M.P. the central element on each face of the temple is rectangular instead of being triangular. These differences apart, the principles guiding the layout of the temples of Orissa and M.P. are fundamentally similar as such they seem to constitute a group by themselves and represent a Kosalan version of the *Rekha temple style*³⁸. S.K. Saraswati refers to a list of ten kinds of circular temples enumerated by the *samaranjana sutradhara*³⁹. The plans of a few of the temple types are said to have been reached by rotating the square *ksetra* all around or in different direction. S.K. Saraswati finds in this description on obvious allusion to the stellate plan of the temples at Boudh and other places. Krishna Deva who also considers the *samarangana sutradhara* description of some temples of the Circular class as referring to the stellate layout of

the plan⁴⁰ thinks that the way in which the text has treated and extolled these temples makes it clear that the circular temples formed the Metropolitan Malava type. He further believes that the original nucleus of the Amaresvara temple at Onkar Mandhata in the East Nimar District (M.P.) being assignable to the second half of the 10th Century is the earliest of such temples⁴¹. In this temple he recognizes the beginning of the *bhumija* mode of the *Nagara* temple style. It is evident that both S.K.Saraswati and Krishna Deva were unaware of the existence of a plan characterized by oblique projection between the *rahas* in a group of Kosalan temples of a date earlier than the stellate temples at Boudh or Malwa⁴². Therefore it may be understood that this plan, which became a dominant feature of the *bhumija* class of temples⁴³ originated in Kosala and not in Malwa.

From the above discussion it may be that, the star shape of these temples at Boudh is not to meet the ritualistic need of Tantrikas but to confirm to a standardized plan evolved in Kosala. It may also be due to a desire to introduce a novelty that the

arghyas inside these temples were made Star like.

Comparative Study and Date of these temples

Every monuments of temple architecture in Orissa and central India represents a regional demonstration of the *Nagara* temple style and has certain common features, being derived from the same model. The entire temples of Orissa have curvilinear spires and square plans with projected angles of *sikhara* type or of *Rekha* order and it ultimately became the dominant form the temple architecture in Orissa. Now, the earliest temple represents the nature products of that type. But the Orissan temple architecture by reason of its own distinct individualities and long history of evolution soon came to acquire for itself a separate nomenclature i.e. the *Kalinga* style. Prof. R.D. Banerjee has drawn our attention to an inscriptions of the pre-Muslim period in the temple of Amriteswara at Holal in the Ballary district, in which mention has been completed of four classes of temple *Nagara*, *Kalinga*, *Dravida* and *Vesara*.⁴⁴ Prof. Banerjee observation has further been supported by another scholar, Mr.D.P.Ghosh who has exposed certain well-marked

peculiarities distinguishing the Orissan group of temples from the *sikhara* temples of North India, Central Provinces, Rajputnâ, and Gujrat. The Ramesvara group of temples at Boudh, which we have discussed about their architectural features, their decorative motifs as well as the iconography of these images certainly played a significant role in the long evolution of *Kalinga* temples. Each of these temples have the common features of indigenous sub-styles of temple architecture of Central India and Orissa and pave the way for matured *Kalinga* style which is marked perfectly in the *Lingaraj* temple of Bhubaneswar.⁴⁵

There is no paleography or epigraphic sources available for the determination of the dates of these temples of Boudh. However these temples can be co-related on the basis of their architectural features, their decorative motifs, sculptures and iconography of their image to one or other of the monuments of which the chronology is known as analytical study of the dated and datable temples and cumulative results. When applied to study these undated temples as cognates of one or other of the date and datable temples. We may not be able to find out the

exact date of their construction but we can place them to particular period as cognates of the particular temple of which the date is known. Such a chronology, though approximate is borne out by the logic of the evolutionary process experienced by the architectural movement, through different period of Orissan history.

The stellate plans of the three Siva temples of Boudh represent a pure Kosalan version of the *rekha temple style*⁴⁶. Among such stellate temple of South kosala, it has been observed that temple at Kharad and Pallari are the earliest one. Buddhi Komna, Kansil and Dhobini temples, are a step further to Kharad and Pallari, whereas Boudh has the most modified, developed and latest temples among them⁴⁷. It is more fully adapted to the Orissan architectural tradition and exhibits a further elaboration of the decorative programme evolved at Gandharâdi. On the other hand, a comparative style of its features with the dated temples of Eastern Orissa can clearly point out the time of its construction. While the temples of Boudh, which has a stellate plan having seven Konarkas on the body can not be easily compared with the Kalinga

temples of Bhubaneswar in architectural elevation but it possesses a super affinity towards the decorative motifs, sculptural programme and iconographic peculiarities of other Orissan temples.

The number of *pabhaga* moulding used to change in long evolution of Orissan temples. Boudh is a step forward to Gandharâdi, having five horizontal mouldings at *pabhaga*. A new moulding is added here in between *patta* and *Vasanta* i.e. *Kani*. As a result of which there is now *khura*, *kumbha*, *patta*, *kani* and *vasanta* or *pabhaga* at Boudh. But *kani* has not yet got its point shape, rather the edge is flat. A *champaka leaf* from the *Kumbha* links up with a *chaitya* on the *muhanti* of its *khura* as at Gandharâdi. The top three moulding are linked together by vertical bars decorated with diminutive standing figures separated by this band of Scroll work. This arrangement of five mouldings became prevalent at Bhubaneswar from the temple of 10th Century A.D.⁴⁸ Among those temples most popular are Gauri and Mukteswar of 10th century A.D. Brahmeswar and Rajarani of 11th Century A.D. *Lingaraj* and other temples of 12th and 13th Century A.D.

Boudh provides a close similarity though not absolute with the *pabhaga mouldings* of mukteswar. On the Gouri temple the *Kanika* has four mouldings, but the *anartha* has five mouldings where a *talagarbhika* is inserted unlike Boudh. There are no vertical bars or *champaka leaf* and it is less ornamentally decorated than Boudh. While this arrangement of four mouldings on the *Kanika* and five on the twin *piers* of the *anartha* is repeated on the Muktesvara but like Boudh there is no *talagarbhika* inserted beneath the *anartha* niche, merely a shallow indentation. The moulding on the *anartha* is ornamentally decorated than on Gauri with the *champaka leaf* added to the *Kumbha* as is possessed by Boudh. Though the temples of 11th and 12th Century possess the five moulding of *pabhaga* uniformly on *kanika* and *anartha*, *talagarbhika* are eliminated from the *anartha*, but by this time *kanika* has already achieved its perfect pointed shape. There is no vertical bar linking these upper three moulding as at Boudh but there is a very small figure motif. Generally, erotic carved at the base of the coming *Pidha* in the centre of *patta* and *Vasanta*. The *kirita* design on the *khura* is now

transformed into a small *vajramundi* with the niche, housing various figures, motifs and the crowning *vajramastaka* linked to the *champaka leaf* above. Therefore the decorative plan for the *pabhaga* achieves its nature form on the temples dated from 11th Century A.D. So, considering *pabhaga* is the most valuable source to date an undated temple. Boudh should be placed in 10th Century as cognate member of Mukteswar and its group. By reason of the unique stellate plan of Boudh, it cannot be compared with other Orissan temple in respect of *paga* division on the *bada*. However, the vertical alignment of the *bada* can be discussed with three *pagas* on each side of the points in the star shaped plan. We may discuss the other decorative and sculptural motifs as possessed by *jangha* at Boudh and can compare them with other dated Orissan temples.

Each point in the star fashioned plain is 32 inches wide and consists of two multifaceted elongated *khakhara mundi* and a pilaster, with small *urdhwagarbhikas* above the niches, as at Ganeswarpur, Gouri temple, Mukteswara and other 9th and 10th century

temples, where the elongated *khakhara mundis* were used as the *paga* division are completely eliminated from the *bada* of the temple of 11th, 12th centuries. The *bada* of those post 10th centuries' temples became *panchanga* with two storied *Jangha* with a *bandhana* within lower and upper *jangha*. As we mark, nothing of the criteria of the *bada* of post 10th century temple is seen on these Siva temples of Boudh, it seems irrelevant to place it among those later temples of Rajarani, Lingaraj, Brahmeswar etc.

The *Vimanika* crowning the niches of the elongated *Khakharamundi* consists of multiple horizontal mouldings leading to the *gandi* of the miniature shrine to be divided in to five *bhumibarandikas* and crowned by a *Khakhara mundi*. A similar fashion is developed on the *anuratha* of the *bada* at Mukteswar and Ganeswarapur. Due to the increased height of Mukteswar, there are in its *vimanikā*, the smaller *khakhara* shrine crowned by a *kalasa* flanked by a lion on either *bhumi barandikas* side similar to the *bada* of Gauri temple of 10th Century A.D. where the *anartha* is crowned by *kalasa*

and *jagrata* below the *baranda* mouldings. The pilaster, forming the tip of the star shaped design, where two slaps meet to form an angular projection has a base, a shift and a capital. The base is decorated with lower string course, consisting of multiple mouldings on the shift a female figure is carved in high relief. The remainder of the pilaster, above the figure carved in relief is decorated with scroll work and a *kirtimukha* at the top dripping festoon of pearls. The capital crowning the shaft is decorated with an attentive dwarf housed in a shallow niche. The *kanika* pilaster of the Panchayatana temple at Ganeswar (dedicated to Visnu) is decorated in the exact manner at Boudh, but the standing female figure in the shaft is encashed within a niche. These attain dwarfs are also soon on the upper *raha* niche at Mukteswara. Above all the decoration of the *bada* at Boudh combined the characters that of Mukteswar, Gauri and Ganeswarpur temples dated to 10th Century A.D. Vidya Dehija rightly placed them in one group belonging to the culmination phase of Orissan temples. The notable feature of these temple is that with the transformation of the *paga* from a *vajramundii* to

Khakhara mundi is thus complete now the *jagratas* with *kalasa* in between crowns the *khākharā mundi* in the place of a *vajramastaka*.

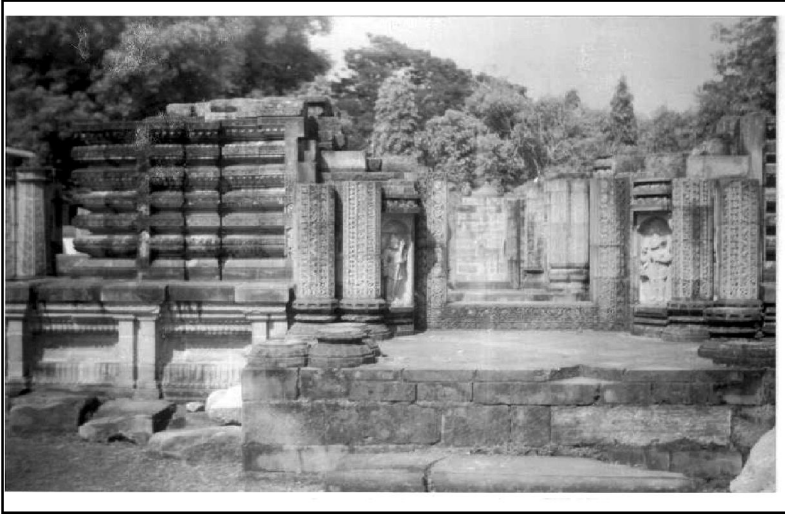
The *bada* at Boudh was full of images of Gods and Goddesses. Unfortunately some of the projecting blocks with the figures have knocked off from the pilaster and carried away. There are several detached images most important to other eastern Orissan temples possess Natarāja and Ganesa. The images of Natarāja of Siva as the Lord of dancers is a frequently occurring *motif* in the temple of Bhubaneswar. Most important among them are Vaital, Sisiresvar, Muktesvara, Rajarani and Pāpanāsinī. Numerous images of Ganesa are also seen in Parasurāmeswar, Vaital, Sisireswar, Mohini and Bhāratesvar etc belonging to different periods of history of Orissan temples.

The *gandi* at Boudh is effectively demarcated from the *bada* by the *baranda* and the silhouette though containing only five *bhumis* bends in sharply near the top rather than curving gradually as an early temple. The decoration continues the vertical alignment of the *bada* with three *pagas*

on each side of the points in the star shaped plan. The Kanika or tip of each point has four *barandis* in each the 5 *bhumi*. The *barandis* are decorated primarily with *chaitya* or floral motifs as in earlier temples. Kosalesvara temple at Baidyanath, Ganeswarpur and Mukteswara have the similar pattern of *kanika* division at the *gandi*. With the coming of the 11th Century the *kanika paga* became divided into five *bhumis* having five *bhumibarandikas* in the place of four as in earlier temples. The middle *paga* consists of superimposed moulding continuing up the height of the *gandi* decorated with this scroll motif exquisitely carved so as to produce a lace like incrustation, which accentuates the vertical thrust of the *paga* by obliterating the horizontal division of the *barandis*. The *anartha paga* of Ganeswarpur and Mukteswar is decorated in a similar fashion as on the above side middle *paga* at Boudh. So far as the inside *paga* at Boudh is concerned, which is divided into uneven *barandis* by a *pheni* with *padma pista* in the place of ribbed *amla*. It is more influenced by Chhatisgarh as at Khanod and Pallani than the Orissan tradition. On the front side, just above the porch is a

sukanāsa, which supports a beautifully executed large *bho*. The construction of the *sukanāsa* is dictated here by the necessity of the plan, where the gap between the *gandi* of the shrine and the porch is to be filled. However, as in Boudh, Mukteswar also has the *bho* motifs whereas there is single *bho* motif rests in the front of the shrine at Boudh. There are four *bho* motifs on each of the four side of the *gandi* at Mukteswar. Due to the angler projection at the middle of other three sides at Boudh, it is also impossible to have *bho* motifs on every side as at Mukteswar.

The doorframe inside the porch has three hands of scrollwork, which continues across the lintel above. Donaldson observed that, the number of jambs on either side of the door is generally standardized at three initial experimental phase and from the 10th Century the scroll motifs are likewise standardized⁴⁹. This the door frame at Boudh is based purely on the tradition of Orissan temple of 10th Century A.D. *Gajalaxmi* rests on the *dvāralalāta bimba* panel and rectangular *navagraha slab* above it. As group as at *Kotitirthesvara temple* which belongs to Muktesvara group



and at Muktesvara itself. Laxmi is being bathed by two elephants seated is *lalitāsana*. Which is typical in post-9th Century temples at Bhubaneswar whereas laxmi is found seated in rigid *Padmāsana* in earlier temples.

On the earliest temples there are only eight *grahas* represented *Ketu* being absent and it is not until the 10th Century that the number is increased to nine possibly due to the popularity of the Astottari system of astrological calculation in the early period in which *Ketu* is not included. It is quite likely that Vimsottari system of calculation prescribed by Varahamihira⁵⁰ was introduced into Orissa by Somavamsis. This system incorporates *Ketu* among the *Grahas*. The earliest *Astagraha* slab was attached to the Southern *raha* niche of the

Laksmanesvara temple, now housed in Orissa State Museum; whereas the earliest *navagraha* slab appeared on the temples of Budhikomna and then at Boudh. At Budhikomna, except Rahu all eight-seated *graha* are depicted *ardhaparyanka*, where as they are in *Bhumisparasa mudra* at Boudh as at Muktesvara and Kottitirthesvar of Bhubaneswar belonging to 10th Century A.D. Rahu is reduced to head only as at Muktesvara. *Ketu* is not represented as a serpentine from the waist down but appears in *Bhumi sparsamudra*. It shows that the temples of Boudh was a later construction to Budhikomna and belong to the age of Kottitirthesvara and Muktesvara. Muktesvara is an exact duplicate of Boudh so far the *trisakha* door jam, *Gaja*

laxmi and *Nava graha* panel are concerned.

In general the door frame at Boudh is relatively flat, the jambs being nearly flush with one another rather than progressively stepped as in the architectural traditions and there are no large figures flanking the door on either side, except two Saivite *dvarapalas* housed in arched niches at the base of the jambs. Originally in earlier temples these *dvarapala* used to be housed in small niches but later on it became arched and eventually transformed first into *vajramundii* and then into a *Pidhamundi* in 11th and 12th centuries.

Above all Boudh and Muktesvara possess in common the same subdivisions at the base such as *khura*; *kumbha*, *patta*, *kani* and *Vasanta* with a leaf design in the *kumbha* linked up with a *chaitya* arch above; the same form of rounded corners and the same kind of sunken panel marking the transition between the *bada* and *sikhara*. We also find in them the same form of the nine, not eight as in earlier temples, in which Râhu has been represented by a head, but not be a half-buse figure, the same types of doorkeepers, *Alasakanyâ*, *Kirtimukha*, *chaitya* archs the dwarf with

uplifted hands as if supporting the *Sikhara* and the same form of pouncing lion-riders. The decorations consist of a peculiar type of interlacing scrolls at *Sikhara*. The pitchers carved in alto relive in its *vimâna*, a large *chaitya* arch flanked by the two saivite image holding a chain with a belt at the end dropped into a lotus medallion is to be found in those two places. The miniature images of *lakulisâ* in various *mudrâs* too occur at Boudh and Muktesvara.

Thus in the overall architectural and decorative programmes of the shrine, porch and door frame, Boudh, though sharing various motifs with Kosalan temple style is uniquely Orissan and has a fair similarity with Muktesvar, Panchayatana, Vishnu temple of Gonesvarapura, Gauri and Kottitirthesvara temples of 10th Century. A. D. So, it deserves to be regarded as a cognate member of Muktesvar group and belongs to this epoch also⁵¹.

Conclusion

It is known from the above discussion that the architectural feature of the temple is important like other notable temples of Orissa. The triple Siva temples of Boudh

possess striking similarities particularly with Muktesvar and other temples of Bhubaneswar belonging to 10th Century A.D., which were constructed under the Somavamsis patronage. It bears the idea that as these three temples are to be found on the original place of Somavamsis, the follower of Saivism. The early Somavamsis rulers might have constructed it in the same 10th Century A.D. as Muktesvar⁵². Though, it might be of two or three decades earlier than the latter. Peoples of this town and the neighbouring village worship these deities with great devotion. Festivals like Makara Sankranti, Pana Sankranti, and Sivaratri etc are regularly observed in this temple complex with much pomp and enthusiasm.

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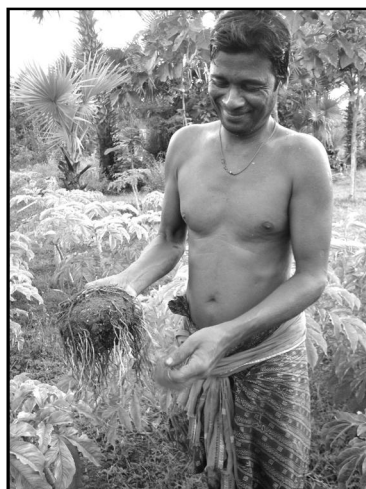
Ramesh Meher is the Mender, Rabindra Bhawan, Viswa Bharati, Shanti Niketan, P.O. Bolgarh, Dist.-Birbhum, West Bengal.

Elephant Foot Yam and Poor Farmers of Bhadrak District

*Biswanath Sahoo
S.K. Jata
M. Nedunchezhiyan*

More than 67% of Bhadrak district (Orissa state) population is resource poor and living below the poverty line. Resource poor farmers and farm women usually have employment during *kharif* season and remain unemployed rest of the year. Food security is a major problem in this district.

Elephant foot yam (*A m o r p h o p h a l l u s paeoniifolius*) a tropical tuber crop is found throughout Orissa as a wild crop. People during off-season collect the tubers from nearby community lands, mango orchards, forests etc. The wild type of elephant foot yam is having itching property,



and hence majority of the people do not consume the tubers. Regional Centre of Central Tuber Crops Research Institute, Bhubaneswar is popularizing ‘**Gajendra**’ a non acrid variety throughout Orissa. The yield potential of ‘**Gajendra**’ is very high. It yields about 3-4 kg/plant in well managed fields. The average multiplication rate is 7-8 times. It is rich in calcium, phosphorus and other minerals and vitamins.

Krishi Vigyan Kendra, Ranital, Bhadrak has introduced elephant foot yam in its adopted villages-Gopalpur, Janajodi and Madhusudanpur to create supplementary income during off-season. KVK has selected thirty farm families belonging to two self-help groups and two farmers club in these three villages. The farmers were trained on production technology of

elephant food yam for enriching technical know how on elephant food yam cultivation.

During 2007-08 (*kharif*) and 2008-09 (*kharif*), all the trained farmers were given 25 kg elephant foot yam to be planted in 40 m² small plot each in homestead garden. Elephant foot yam was planted during second fortnight of June at 90 cm x 90 cm spacing. A pit size of 30 cm x 30 cm x 30 cm was dug out. Then a well decomposed cow manure 2 kg was mixed with the top soil and filled $\frac{3}{4}$ th of the pit. 500 g cut tubers of elephant foot yam were treated with cow dung slurry (one kg of fresh cow dung in one litre of water) one day before planting on the pit and then closed the pit with the remaining soil and small mound was formed on the pit. Crops like cowpea, cucumber, leaf vegetables etc were grown as intercrop in the elephant foot yam. The farmers duly followed other recommended package of practices. Each farmer harvested about 150-175 kg corm within 6-7 months after planting. During evaluation of the demonstrations, we realized that elephant foot yam cultivation has played an important role as a supplementary source of household food and nutritional security as well as petty cash

income for these resource poor farm families.

Farmers used elephant food yam as a vegetable as well as a supplementary source of petty cash. There is a great demand for Gajendra variety of elephant foot yam and farmers can easily sell the produce in the market. When there is an urgent need of petty cash, they can take two to three tubers to the market for sale. As elephant food yam is a cheap source of carbohydrate and is rich in minerals and vitamins, it has potential to provide household food and nutritional security among resource poor farm families. During evaluation of the demonstration it was found that women farmers were more interested in elephant foot yam cultivation. Household

consumption 30% of the produce was used and the remaining 70% was sold at the rate of Rs18-20/kg in local Bhadrak market. Each farmer sold elephant foot yam tubers to the tune of Rs 1000. Short duration vegetables such as cowpea, leafy green vegetables, black gram, green gram, cucumber etc. grown as intercrop provided additional income apart from household consumption. Elephant foot yam storability of 5-6 months gave farmers more flexibility in marketing. Consumption of elephant foot yam depends on family needs and market price. Interestingly some farmers were preparing pickles from elephant foot yam for household consumption. All the farmers were continuing the

cultivation of elephant foot yam in their homestead garden.

The cultivation of elephant food yam variety '**Gajendra**' in large scale will play a possible role in improving livelihood among resource poor farmers by providing household security and supplementary income as well as empowering women.

Biswanath Sahoo, SMS (Hort), KVK (OUAT), Bhadrak

S.K. Jata, SRF, Regional Centre of Central Tuber Crops Research Institute, Dumuduma, Bhubaneswar

M. Nedunchezhiyan, Senior Scientist (Agronomy), Regional Centre of Central Tuber Crops Research Institute, Dumuduma, Bhubaneswar

Development Programme of Deogarh District

Barada Prasanna Das

Soil Conservation Activities of Deogarh District

Taking into consideration the geographical feature, degradation of forest and severity of soil erosion in the upper catchment of the district, 32(thirty two) nos. of watershed projects are being operated by the Soil Conservation Department. The treatment is going on in 3(three) Blocks of the district namely Tileibani, Barkote and Reamal covering 119 villages consisting 26 (twenty six) watersheds under IWDP, 3 (three) watersheds under RVP and 3 (three) watersheds under NWDPR.

The primary objectives of the above schemes are to

derive sustainable productivity in agriculture sector.

Block-wise Watershed Development programme

Tileibani: - 12 (twelve) nos. of watersheds under IWDP, 2(two) Nos. of watersheds under RVP and 1(one) No. under NWDPR are in progress covering a gross treatable area of 9362 hectares consisting of 45(forty five) revenue villages.

Barkote: - 2 (two) nos. of watersheds, 1 (one) under RVP and 1 (one) under NWDPR are in progress covering a gross treatable area of 5392 hectares consisting of 17(seventeen) revenue villages.

Reamal : - 14 (fourteen) nos. of watersheds under IWDP and 1 (one) No. under NWDPR are in progress covering a gross treatable area of 7250 hectares consisting of 48 (forty eight) revenue villages.

The Aim and Objectives of the Projects

- (i) Preservation of soil by adopting suitable soil and water conservation measures.
- (ii) Conservation of water as much as possible in the place where it falls without disturbing the ground water level and to maintain it for sustainable use.



(iii) Utilisation of the available land to its maximum productivity by adopting appropriate measures and as per land use capability without any environmental degradation.

(iv) To increase the level of income status of people living in the watershed area.

(v) To restore ecological balance by harnessing, conserving and developing the natural resources i.e. land, water and vegetation.

(vi) For development of employment generation, poverty alleviation, community improvement etc.

Developmental Work Under MGNREGA

Most of the people of Deogarh district depend upon agriculture productivity in respect to their livelihood. The





agriculture productivity depends upon only to the rain water due to very low percentage of irrigation in the district. Also a large number of BPL families lead a very precarious life and depend upon mainly on wage employment for their subsistence as productivity of their land is very low. Water, the most valuable and critical natural resource eludes their land as equitable access to natural resources is still a dream to the rural people. Keeping in view to the above, implementation of N.R.E.G.A scheme to the district will obviate the problems by providing job security to the



people and improving irrigation potentiality to the lands of the farmers of the district.

The measures taken by soil conservation department out of M.G.N.R.E.G.A grant are as follows:-

Construction of Supplementary Irrigation Project

Under this sector 25 (twenty five) nos. of W.H.S and Diversion Weir Projects were constructed by this department till now with a gross expenditure of Rs.164.00 lakhs during the year from 2007-08 to 2009-10. By the construction of this project 608 hectares of lands are being benefited with supplementary irrigation during Kharif and 126 hectares in Rabi besides the other benefits of pisciculture and bathing, cattle feeding etc. Also 98,400 mandays has been generated during its construction. These projects now stand as an insurance against the drought

and are useful for developing the socio-economic status of the beneficiaries concerned.

Construction of Farm Ponds and Mo-Pokhari

Under this Programme total 213 Nos. of Farm Ponds were completed during the year 2008-09 to 2009-10 with a gross expenditure of Rs.106.50 lakhs. Similarly during the year 2010-11, 178 nos. of Mo-Pokhari have been constructed with an expenditure of Rs.89.00 lakhs by this department. So as a whole 391 Nos. Farm Ponds/



Mo-Pokhari have been completed till now for the Small Farmers, Marginal Farmers and B.P.L. categories which is giving irrigation facilities to 156.40 hectares of land by lift means besides other benefits of Pisciculture etc.

Barada Prasanna Das is the District Information & Public Relations Officer, Deogarh.

Civil Society and Tribal People

Subhrabala Behera

Next only to Africa, India has the largest tribal concentration in the world. The 2001 Census put the number of persons belonging to Schedule Tribes in India at 84.3 million which is 8.2% of the total population. Scheduled tribes are largest in Madhya Pradesh followed by Maharashtra, Orissa, Rajasthan and Jharkhand. Orissa is one of the largest tribal concentrations in India. In Orissa, the tribals are largely concentrated in the districts of Sundargarh, Mayurbhanj, Kandhamal, Koraput and Kalahandi. Yet,

number of tribals is not less in Keonjhar.

It is not uncommon to find out that there are certain tribes which are not yet touched even by the fringe of civilization. In India, tribes are equated with 'Adivasi' who are primitive and live in hills, forests and remote areas. Tribals as the weaker section of India's population from the ecological, economic, social and educational angles constitute the matrix of India's poverty.

In order to improve the socio-economic conditions of the tribal communities, many policies and programmes have been launched since British period and after independence of the country through both constitutional measures and the Five Year Plan programmes of the nation. But the objectives of these legislations have remained confined to statute books due to lack of awareness among the vulnerable sections about the legislative intentions of the "Welfare State" and biased administrative system controlled by vested interests. In such a situation, the NGOs charged with emotion and idealism, feel for immediate intervention and activism. By

creating awareness about laws and democratic rights through various innovative and conceptual methods, the NGOs have been contributing to the building of what may be called a "Civil Society".

The origins of the tribe lie in the earliest stages of human evolution. The word 'tribe' conjures up in most people's mind images of primitive societies, near naked warriors and mystical ceremonies. Tribalism to most of us, represents an earlier stage in the evolution of the human race something came to an end with the end of civilization. Yet, tribalism has never disappeared, however, much of societies in which we live may be removed from those of our hunter – gatherer ancestors.

Anthropologists define a tribe as a collection of groups of people who share pattern of speech, basic cultural characteristics and in the traditional sense, a common territory. The term 'tribe' has been derived from its Latin root 'Tribes' meaning thereby "a social group". (Dr. Taradatta 2001:17) The Oxford Dictionary explains tribe as a "group of people in an authority of a chief and usually regarding themselves

as having a common ancestor". These are endogamous organizations with a simple social structure and a self contained economy having minimal contact with other groups. They live in seclusion, are governed by their own social norms and largely manage their own affairs.

The most accepted definition in the Indian context is given by the late Prof. D.N. Mazumdar. According to him, "a tribe is a social group with territorial affiliation, endogamous with no specialization of functions, ruled by tribal affairs, hereditary or otherwise united in language or dialect, recognizing social distance from tribes or castes but without any stigma attached in the case of a caste structure followed tribal traditions, beliefs, customs, illiberal of naturalization of ideas from alien sources; above all, conscious of homogeneity of ethnical and territorial integration.

Tribes in India:

India is one of the few countries in the world with the large concentration of tribal population. The 2001 Census put the number of persons belonging to

Scheduled Tribes in India at 84.3 million which is 8.2 % of the total population. There were about 60 major tribal groups accounting for about 80% of the total tribal population of India in 1991. There were over 100 medium tribal groups and 130 minor tribal groups. About 60 others were numerically insignificant.

According to 2001 Census, Scheduled Tribes are largest in Madhya Pradesh followed by Maharashtra, Orissa, Rajasthan and Jharkhand. The Scheduled Tribes formed the largest proportion of the total population in Lakshadweep, Mizoram and Nagaland. According to 1991 census, the population of Scheduled Tribes was 67.8 millions constituting about 8.08% of the total population of the country. According to 1991 Census, they were predominantly found in Madhya Pradesh and Chhatisgarh (combined) 154 lakh, Maharashtra 73.17 lakh, Orissa – 70.32 lakh, Bihar and Jharkhand (combined) 66.16 lakh, Gujarat – 61.63 lakh, Rajasthan – 54.71 lakh, Andhra Pradesh – 41.99 lakh, West Bengal – 38.06 lakh and Assam – 28.00 lakh.

The decadal population growth between the Census years 1981-1991, in tribal population has been higher at 31.64% than that for the entire population at 23.51%; however during the Census years 1991-2001 it has been 24.45% against the growth rate of 22.66% for the entire population.

Karnataka has witnessed highest growth rate of 80.82% followed by Nagaland 67.23%. The lowest growth rate as per 2001 Census was recorded in Andaman and Nicobar Islands at 10.08% followed by Himachal Pradesh at 12.02%.

The sex ratio among Scheduled Tribes stand at 977 females per 1000 males. In all states except Andhra Pradesh, Tamilnadu and Uttaranchal, the Scheduled Tribe sex-ratio as per 2001 Census was more women centric.

The literacy rate for Scheduled Tribes increased from 29.62% to 47.10%. The female literacy rate among tribals increased from 18.19% to 34.76% in 2001.

There are about 283 Scheduled Tribe communities who have been declared as such under Article – 342 of

the Constitution. In the country there are about 105 tribal languages/dialects and 225 subsidiary dialects, which belong to four language families, namely (i) Indo-Aryan, (ii) Austro-Asiatic or

Mundari, (iii) Dravidian and (iv) Tibeto-Burmese. In the past, most of the tribal languages were non-literary in character. In recent years some tribal communities have devised scripts for their own

languages. In 2003, 92nd Amendment added four more languages in the Constitution including – Bodo, Dongri, Maithili and Santhali.

Table-1

State/Union Territories in descending order of percentage of Scheduled Tribes of Total Population, 2001.

Sl.No.	Rank in 2001	State/Union Territory	Scheduled Tribes to Total Population		Rank in 1991
			2001	1991	
1	1	Mizoram	94.5	94.8	1
2	2	Lakshadweep	94.5	93.1	2
3	3	Nagaland	89.1	87.7	3
4	4	Meghalaya	85.9	85.5	4
5	5	Arunachal Pradesh	64.2	63.7	6
6	6	Dadra & Nagar Haveli	62.2	79.0	5
7	7	Manipur	34.2	34.4	7
8	8	Chhatisgarh	31.8	32.5	8
9	9	Tripura	31.1	30.9	9
10	10	Jharkhand	26.3	27.7	10
11	11	Orissa	22.1	22.2	12
12	12	Sikkim	20.6	22.4	11
13	13	Madhya Pradesh	20.3	19.9	13
14	14	Gujarat	14.8	14.9	14
15	15	Rajasthan	12.6	12.4	16
16	16	Assam	12.4	12.8	15
17	-	Jammu & Kashmir	10.9	N.A	-

18	17	Maharashtra	8.9	9.3	19
19	18	Daman & Diu	8.8	11.5	17
20	19	Andaman & Nikobar Islands	8.3	9.5	18
21	20	Andhra Pradesh	6.6	6.3	20
22	21	Karnataka	6.6	4.3	22
23	22	West Bengal	5.5	5.6	21
24	23	Himachal Pradesh	4.0	4.2	23
25	24	Uttaranchal	3.0	3.0	24
26	25	Kerala	1.1	1.1	25
27	26	Tamil Nadu	1.0	1.0	26
28	27	Bihar	0.9	0.9	27
29	28	Uttar Pradesh	0.1	0.1	28
30	29	Goa	N	N	29
31	-	Punjab	NST	NST	-
32	-	Chandigarh	NST	NST	-
33	-	Haryana	NST	NST	-
34	-	Delhi	NST	NST	-
35	-	Pondicherry	NST	NST	-

Source : Census of India 2001.

1. Excludes Jammu & Kashmir for ranking as 1991 Census data is not available.

2. Excludes figures of Paomata, Mao Maram and Puru Sub- divisions of Senapati District of Manipur for 2001.

NST- No Scheduled Tribes notified

N- Negligible

Tribes in Orissa:

There are as many as 62 communities that include 13 primitive tribes which have been recognized as Scheduled Tribes in Orissa under Article 342 of the Constitution. The total population in the state of Orissa is 81.45% lakhs which worked out to be 22.13% tribes of the total population, according to 1991 Census.

The total population of Orissa was 70.32 lakhs which worked out to be 22.16% tribes of the total population, according to 1991 Census. Tribal population growth is lower than that of others is evident from the fact that the percentage of tribals of the tribal population which was 22.39% according to 1981 Census in the state got reduced to 22.16% in 1991

and 22.13% in 2001. The sex ratio among Scheduled Tribes stands at 972 females per 1000 males. The tribals in

Orissa are largely concentrated in the districts of Malkangiri followed by Mayurbhanj, Rayagada,

Nabarangapur, Kandhamal, Gajapati, Sundargarh, Koraput and Keonjhar.

Table-2

District – wise Percentage of Scheduled Tribe Population in Orissa : 1971, 1981 and 1991 Census.

Sl.No.	District	Percentage of Scheduled Tribes to Total Population			
		1971	1981	1991	2001
1	Balasore	7.06	6.84	10.57	11.28
2	Bolangir	19.72	19.12	22.06	20.63
3	Cuttack	2.89	3.13	3.49	3.57
4	Dhenkanal	12.91	12.96	12.68	12.79
5	Ganjam	9.98	9.48	2.93	2.88
6	Kalahandi	29.26	31.28	28.88	28.65
7	(Keonjhar)	(46.96)	(44.82)	(44.52)	(44.5)
8	Koraput	56.34	55.22	50.67	49.62
9	Mayurbhanj	58.56	57.67	57.87	56.6
10	Phulabani	40.31	38.94	51.51	51.96
11	Puri	3.70	3.45	0.27	0.3
12	Sambalpur	28.13	27.21	35.08	34.5
13	Sundargarh	53.40	51.26	50.74	50.19
14	Angul			11.68	11.67
15	Baragarh			19.56	19.36
16	Bhadrak			1.69	1.88
17	Boudha			12.92	12.47
18	Deogarh			33.31	33.6
19	Gajapati			47.88	50.79
20	Jagatsinghpur			0.61	0.82
21	Jajpur			7.40	7.76

22	Jharsuguda	31.88	31.34
23	Kendrapara	0.40	0.52
24	Khurda	5.14	5.18
25	Malkanagiri	58.36	57.43
26	Nawapara	35.95	34.71
27	Nayagarh	5.96	5.88
28	Nowrangpur	55.27	55.03
29	Rayagada	56.04	55.76
30	Sonepur	9.50	9.78

ORISSA**23.11****22.43****22.16****22.13**

Source: Census of India, 2001.

Ethnically the tribes of Orissa belong to the Proto-Australoids and Dravidian groups and linguistically they either belong to the Mundari group of the Austric language family or they belong to the Dravidian linguistic groups. Most of the tribals of coastal plains have in course of time been transformed into caste groups while the hilly regions of Western Orissa still contain large number of tribal communities. The tribes of Northern –Western Orissa are exposed to greater amount of industrialization and mining developments while the tribes of South Orissa are still continuing their traditional life and they are comparatively less exposed to such opportunities.

Civil Society :

Since 1970s, dramatic resurgence of the concept of civil society in both political theory and practice is witnessed. Civil Society has come to a commanding position in recent times. In 1970s and 1980s, East European Intellectuals, Political activists and Trade union leaders turned their back on the two political options that historically has been available to them. The first was reform of state power from above. The second was social revolution from below. The third option that represented to people reeling under insensitive state power, arbitrary bureaucracies, lack of civil and political rights and

the rule of law, was that of the creation and consolidation of a sphere for collective action that would be independent of the state where ordinary men and women would be able to associate and express their sentiments in freedom and without fear under the protection of institutionalized civil rights and the rule of law. Intellectuals theorizing in the Tocque villean mode termed this sphere of social association based on solidarity and self-help as 'civil society'.

Traditionally, radical theory had focussed on harnessing political passions to the cause of social and political transformation. Now, it was seeking to yoke these very same passions to

the liberal-democratic project – ‘Civil Society began where revolution ended’. Habermas has called in another context that civil society is the ‘Life world’ from the instrumental rationality of the State.

The Concept:

Civil Society is a concept which has been elaborated in the framework of modern western philosophy, political science and sociology. It is related to both the state and the market, but it should not be confused with either. It may be seen as not rooted in the family or in economic power or in state administration seek to affirm themselves and defend their rights and prerogatives. The social dynamism of this sector is manifested by people’s associations or public non-governmental organisations (NGOs).

By civil society it means the entire network of churches, charities, community groups and voluntary associations and institutions. It is composed of the totality of voluntary civil and social organizations and institutions that form the basis of a functioning society as opposed to the forced backed structures of a state (regardless of that state’s

political system) and commercial institutions of the market. In normative terms, civil society is widely seen as empowering the people, mobilizing them for participation, enforcing accountability, moderating both state and market, helping in the supply of public goods and social services.

Civil societies are often populated by organizations such as registered charities, development non-governmental organizations, professional associations, trade unions, self-help groups, social movements, business associations, coalitions and advocacy groups. Reverting to NGOs the typology covers a broad spectrum of development activities. NGOs have mushroomed in various sectors.

Evolution:

Historically, the idea of civil society was opposed to that of Aristotlian notion of ‘Koinonia Politika’ and the notion of civil society was alien to the Greeks. Hobbes and Locke used the terms ‘civil’ and ‘political’ society interchangeably. Both of them used civil society as a concept opposed to the state of nature. But neither of them

distinguished the two terms clearly as we understood them today. Hegel is widely regarded as the first theorist who distinguished the state from civil society. As for the role of civil society in his scheme of the state, he has explained it in detail by using the term ‘dialectic’ to describe the movement of reason in human affairs. According to him, three stages are in the process by which ‘reason’ moves through history – thesis, anti-thesis and synthesis. He asserted that the family is called unity, civil society is called particularity and the state is called universality.

But when the ethical life of the state looks for its material needs, a new idea arises to overshadow/eclipse the Hegelian idea, namely Marxism. Karl Marx explains civil society in primarily a theatre of history. He, in fact, does not like civil society. In his opinion, civil society is projected as a part of the superstructure meant for serving bourgeois class interest. So long as state and its approaches are there, civil society is also found in the society.

The two opposite views of civil society Hegelian

and Marxian again synthesise in Gramscian who uses Marxism with a little modification. To Gramsci, the idea of state cannot be understood without the idea of civil society being understood. He says that state should be understood not only as an apparatus of govt. but also as the private apparatus of hegemony where civil society rests. Civil society is based on the consent of the citizen to maintain its domination.

The Government and Role of NGOs as a Civil Society :

Problems of Tribes:

Tribal societies are small-scale, simple in character, with contiguous populations and socio-cultural homogeneity. There is less complex division of labour, apart from those necessitate by age and sex factors. The problems faced by each of the vulnerable groups are unique in nature –

1. Economic Factor:

All the primitive tribes are still in the stage of food gathering, collection, hunting and shifting cultivation. They continue to veer round pre-agricultural technology. They are more egalitarian. They

consider the natural resources as common communal properties and strictly abide by the community management of resources.

2. Problems related to forest:

The tribals have always lived in an intimate relationship with the forest. They regarded himself as the owners of the forests. Now they have been turned into subjects and have been placed under the Forest Department of the state. The traditional rights of the tribals are no longer recognized as 'rights'.

3. Boundary Dispute:

In some of the states, the forest boundaries run very close to the tribal habitats. This has led to conflict between the tribal and the Forest Department.

4. Conversion of Forest villages into Revenue villages:

Due to improved accessibility, some of the States have converted forest villages into revenue villages to providing uninterrupted manpower for forestry operation. Nevertheless, there still exist between 2500 to 3000 forest villages in the country. Besides these; there are unauthorized inhabitants.

5. Shifting Cultivation:

At the moment, shifting cultivation is an essential practice and is unavoidable as it is a way of life for several tribes. But the 1988 National Forest Policy banned it without taking consideration of alternative avenues of income.

6. Pastoralism:

The condition of pastoral tribes is equally deplorable. They now face the severe problems of pasture and fodder for their livestock. For want of adequate feed, their livestock's get emancipated and diseased.

7. Bonded Labour:

In spite of the fact that forced or bonded labour is prohibited under Article 23 of the Constitution, it still exists in one form or another in the tribal areas.

8. Problems of health and hygiene:

Sudden change in the eco-systems of tribal settlements and migration of non-tribal population into tribal areas, led to the spread of diseases with which they were not familiar in the past. Moreover, medical facilities in the tribal areas are utterly inadequate and they continue

to depend on their traditional magico-religious and ethno-medical systems.

9. Exploitation:

With large scale of land alienation, depletion of forest resources and imposition of restriction on the traditional tribal mode of use of forest and other natural resources have made them more vulnerable to exploitation by money lenders and unscrupulous traders who operate to sabotage govt. schemes.

10. Problems of Education and Communication:

There has been a steady rise in the level of education of the tribes as a whole but the educational achievement of primitive tribes is far from satisfactory. In tribal interiors, educational institutions function only in records and rarely in reality.

11. Traditional Institution and Problem of Leadership:

Traditional kinship and non-kinship associations and institutions among the tribes are gradually becoming weak. Still from among the particular tribes, modern leaders have not emerged in any perceptible manner for lack of modern education and such

phenomenon impedes their development.

The various problems experienced by the tribes, as summarized by Padhy, the onslaught of market forces, alien itinerant traders, money lenders and merchants, the immigration of non-tribal artisans and peasants, the establishment of modern industries, mines and hydro-electric Projects in juxtaposition to their habitat, recruitment of tribal labour into the ever-expanding informal sector and the special Constitutional provisions for Scheduled Tribes, together brought even the remote food gathering communities in to the matrix of regional political economies.

In order to improve the socio-economic conditions of the tribal Communities, many Policies and Programmes have been launched since British period and after independence of the country through both Constitutional measures and the Five Year Plan Programmes of the nation.

Tribal communities are weaker sections of the Society who lives in hills, forests and remote areas, who are landless, small and marginal farmers, illiterate and

having authoritative culture. Although the Laws provide for a minimum wage rate, allotment of ceiling surplus, reservations in educational institutions and jobs, waste land in favour of landless, prohibition of sharing cropping system, protection of civil rights by making untouchability and any kind of social discrimination on the grounds of birth, a punitive offence and abolition of illegal money lending, etc – the objectives of these legislations have remained confined to the statute books due to lack of awareness among the vulnerable sections about the legislative intensions of the 'Welfare State' The Govt. programmes are also time bound and target oriented. In such a situation, the NGOs charged with emotion and idealism feel for immediate intervention and activism. They try to stimulate the interests in the community work with their innovative attitude. The involvement of the NGOs in the process of sustainable tribal development in countries designed as 'developing' all over the world.

Some of the indigenous NGOs have performed commendably in organizing the weaker

sections of tribal communities besides presenting an alternative approach combining 'welfare' and 'development' together with community participation. The increasing demands for minimum wages and social audit of community works executed through contractors or elected bodies are results of participating mobilization and awareness generated by some NGOs.

Education as a key and critical input for self-reliant and sustained development in order to overcome the difficulties in organizing and motivating the poor towards small family norms, proper child care, sanitation, functional literacy, etc. the NGOs are providing opportunities for non-formal education through night schools to those who did not have access to elementary education in their formative years.

While public health functionaries of Govt. tend to

pay visits to villages in connection with family planning and immunization with the objective of achieving the targets, the NGO's provide preventive health care facilities through improved sanitation, drinking water and education about the advantages of small family etc. NGOs also provide free consultancy and advocacy support by bridging the distance between the beneficiaries, banks and govt. officials.

Thus, the NGOs have the potential of achieving success in social as well as economic sector. Aiming at empowerment of the poor, NGOs encounter challenges, including those posed by the dominant power structure that exists in the village and keeps the vulnerable sections isolated.

But the activities of NGOs particularly in the tribal areas and their claims of comparative advantage and competence to develop the

capabilities of the poor for self-reliant and sustained development may however reveal a gap between the appearance and reality.

The arguments are advanced that the NGOs are non-bureaucratic, non-hierarchical and are better in feeling the felt needs at the micro level, besides governed by what is called "the articles of faith", i.e. heterogeneity, reaching the poor, participation in decision making process vs. outcome, flexibility, experimentation, institution building, etc. By creating awareness about laws and democratic rights through various innovative and conceptual methods, the NGOs have been contributing to the building of what may be called a 'Civil Society.'

Subhrabala Behera is a Ph.D Research Scholar in the Department of Political Science, Utkal University, Vani Vihar, Bhubaneswar.

The Epic Success Story of SGSY

The (Pine) Apples of Odisha's Eyes

Gurbir Singh

Munising and Randhiba of Gajapati District

In 2007-08, the first chapter of the epic success story began to be written. 4 SHGs in villages of the Rayagada block in the Gajapati district were covered under SGSY with sanctions of Rupees 2,50,000/- each under the Pineapple Processing Scheme. Each SHG was eligible for a subsidy of Rs.1,00,000/- and that required a repayment of only Rs.1,50,000/- to the banks.

Initially The DRDA, Gajapati had sanctioned an amount of Rs 5,00,000/- to set up two Pineapple Processing Units at Munising and Randhiba with amazing storage infrastructures which included 100 nos. of Barrel (50 lts Capacity each) for storing the Pineapple juice during production.



Before the SGSY help had come to the villagers in form of providing financial support coupled with technical know-how and marketing support, the villagers used to grow pineapples and sell them at local markets at the rate of Rs.2 per piece. The traders who bought their produce were a handful, as such the choice for growth was also far in sight.



To make things worse, during the distress sale, they even sold their juicy pineapples at Rs.1/- per piece.

The DRDA rolled in the OMFED to train the SHGs concerned grow and produce pineapple juice with buy back guarantee. The DRDA then planned and sanctioned the Pineapple Processing Scheme to 4 (four) groups under SGSY scheme. Soon the cost of pineapple saw a rise to Rs.7/- per piece. The farmers now sell their produce on weight basis.

By now, the success of the SHGs is in full flow.

Every year each group produces 7,500 lts of pine apple juice; together the groups produce 30,000 lts juice. OMPAC (Orissa Agro



Processing Centre, Bhubaneswar), a subsidiary division of OMFED as per the order is their major buyer. Rest of juice is marketed locally and through exhibitions. Main Season of pine apple farming is from the middle of May to the end of July.

The success story of pineapple farming has taken to epic dimension as some 37 other SHGs have successfully involved themselves with adjacent villages like Loba, Gotasahi, K.K.Singh, Raikasahi, Puttar, Ukarsing, Pondasahi, Talmunda, Ragidising, Sindhiba, Munising, Gopalpur, Jallang, Sarigisahi, Jambosahi, Dombalo & Raigumma and many others.

All these groups are involved in collection and sale of K.Lime, Orange & Pineapple.



The cost / benefit analysis for extraction of pine apple juice is based on the following assumptions:

✓ The Net Fruit Weight (after cleaning) to extracted juice will be approximately 40%.

✓ The average fruit weight after cleaning will be 750 gm. to 1,250 gm.

Cost Calculation for Extraction of One Kilogram of Pine Apple Juice

Particulars	Rs.
Procurement Price of 2.3 Kg. of Pine Apple Fruits @ Rs.6/-per kg.	13.80
Cost of transportation (From the farmer's field to SHG point & handling charge)	0.50
Labour charges	2.20
Extraction process, energy charges & other miscellaneous expenses	2.00
Total Cost of Production	18.50
Net Profit	7.50
Sale Price per Kg.	26.00

✓ The SHG will get around Rs.7.50/- (Rupees Seven fifty only) as net profit for extracting one kg. of pine apple juice.

FRUIT PROCESSING SHGs**Block : Rayagada Dist. Gajapati**

Sl. No.	S.H.G.	Members	Villages	Gram Panchayats	Remarks
1.	Jeevan Vikas Mahila Sangha	10	Loba	Loba	<i>All these groups are involved in collection and sale of K.Lime, Orange & Pineapple. They all belong to Rayagada Block in Gajapati District</i>
2.	Annapurna Mahila Mandal	11			
3.	Pragatibadi Mahila Mandal	12			
4.	Maa Sarala Mahila Mandal	12			
5.	Prabhat Mahila Mandal	10			
6.	Santi Mahila Mandal	10			
7.	Maa Tarini Mahila Mandal	15	Gotasahi		
8.	Maa Padmaja Mahila Mandal	15			
9.	Maa Tarini SHG	10	K.K.Singh		
10.	Mini Shakti SHG	10			
11.	Maa Kamala SHG	10			
12.	Maa Kamala Mahila Mandal	15			
13.	Maa Santoshi Mahila Mandal	10	Raikasahi	Puttar	
14.	Maa Santoshi SHG	10			
15.	Rajeswari SHG	18	Puttar		
16.	Ukarsing Mahila Mandal	15	Ukarsing	Talamunda	
17.	Diptimayee Mahila Mandal	10	Pondasahi		
18.	Santimayee Mahila Mandal	15	Talmunda		
19.	Santimaytri Mahila Mandal	12	Regidising		

Sl. No.	S.H.G.	Members	Villages	Gram Panchayats	Remarks
20.	Maa Bhabani Mahila Mandal	20	Raigumma	Dombalo	
21.	Anusaya Mahila Mandal	15	Dombalo		
22.	Diptimayee Mahila Mandal	15	Jambosahi		
23.	Sarojini SHG	14	Sindhiba		
24.	Surabhi SHG	12			
25.	Indira SHG	14			

26.	Mariya SHG	12	Munisingi		<i>All these groups are involved in collection and sale of K.Lime, Orange & Pineapple. They all belong to Rayagada Block in Gajapati District</i>
27.	Indira SHG	15			
28.	Marry SHG	17			
29.	Janani Mahila Mandal	12	Jallang	Jallang	
30.	Maha Laxmi Mahila Mandal	20			
31.	Soura Jollang W.F.	12			
32.	Gayatri SHG	15	Sarigisahi	Mangarajpur	
33.	Maha Bharati SHG	14			
35.	Jagadhatri SHG	14			
36.	Indira SHG	10	Gopalpur	Mangarajpur	
37.	Parbati SHG	18			
Total		479			

Gurbir Singh is working as DI & PRO, in Gajapati District

Success Story of Gopalpur, Puri

Rural Water Supply System : Puri PWS - A Real Truth

Damodar Padhy

This PWS is 2 kms distance from Puri town and Puri Sadar Block is also 2 kms. away only. The people of Gopalpur (around 3643) ever dreamt of a modern lifestyle. Being in a urban sector area and surrounded by sea, ponds etc. people were fed up to their life for a long time. Here agriculture is main source. Gen., ST/SC, OBC are living together here.

They did not have any thing to take pure drinking water. Traditionally before many years one big deep well was able to supply drinking water to the villagers. During the summer the villagers have seen the hardship how they have collected the drinking water from the big pond and Chua. They still remember those unforgettable days ! Later on some tube wells were provided by RWSS Department to meet the drinking water demand. That was not sufficient also. Villagers were facing a lot of difficulties in absence of this water demand.

Things no longer remain the same. Life has changed. In the year 2007-08 RWSS Division Puri commissioned a PWS in this village with 10 Nos. of stand post. The large sized population of this village creates a special image in Puri District Map. This PWS is oriented with Gopalpur UGME School with 400 students and 7 teachers, four nos. of Anganwadi Kendra where RWSS Puri have arranged separate stand posts inside their premises. They are able to meet their drinking water purposes.



Hadibandhu Pradhan (64 yrs) Retd. Govt. employee, Akshaya Kumar Mala (51 yrs) Sarapanch, Saraswati Pradhan (34 yrs.) Ward Member, Niranjana Jena (30 yrs.) Ward Member, Bijaya Kumar Maharana (34 yrs.) the villagers describe the brother-hood prevailing among the communities. No disease are found ever. They villagers are getting pure, safe and qualitative water. Keshab Narayan Singh (45 yrs.) is the SEM posted here to run the pump house. Villagers express their token of gratitude to RWSS, Puri.

Gopalpur village of Puri Block has shown the way modern living to the villagers.

Damodar Padhy is the District Information & Public Relations Officer, Puri

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SURENDRANATH TRIPATHI, I.A.S.
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Director-cum-Joint Secretary

SASANKA SEKHAR PANDA
Joint Director-cum-Deputy Secretary
Editor

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Bikram Maharana

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Photo

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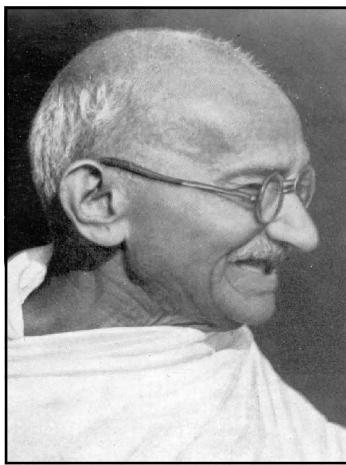
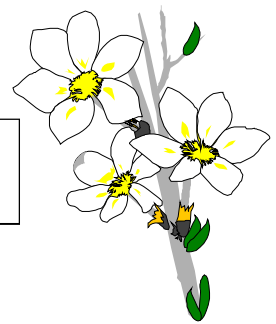
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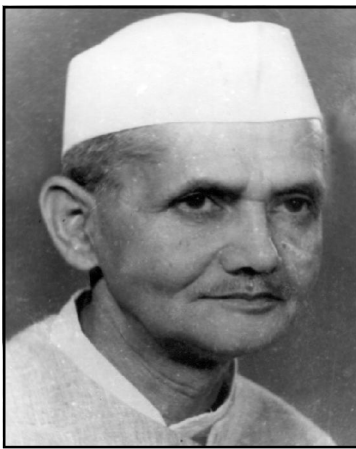
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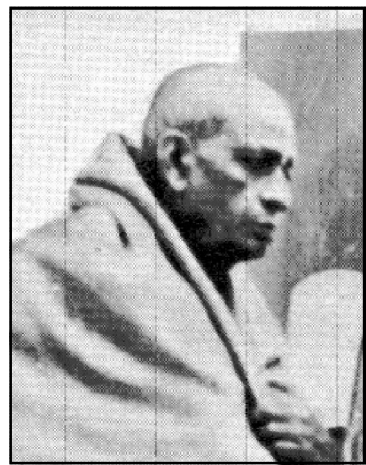
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2.10.1869 - 30.01.1948



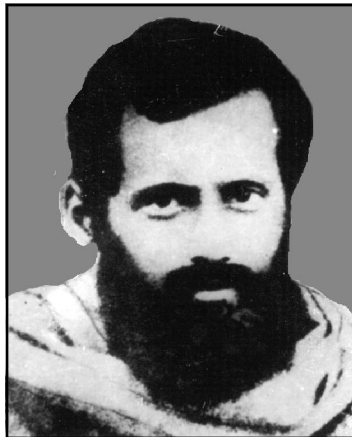
Lal Bahadur Shastri
02.10.1904 - 11.01.1966



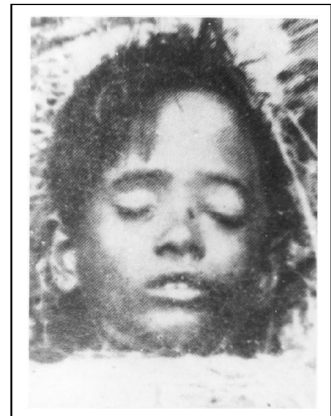
Sardar Vallabhbhai Patel
31.10.1875 - 15.12.1950



Jaya Prakash Narayan
11.10.1902 - 08.10.1979



Utkalmani Gopabandhu Das
09.10.1877 - 17.06.1928



Baji Rout
(Shot dead on 11.10.1938)